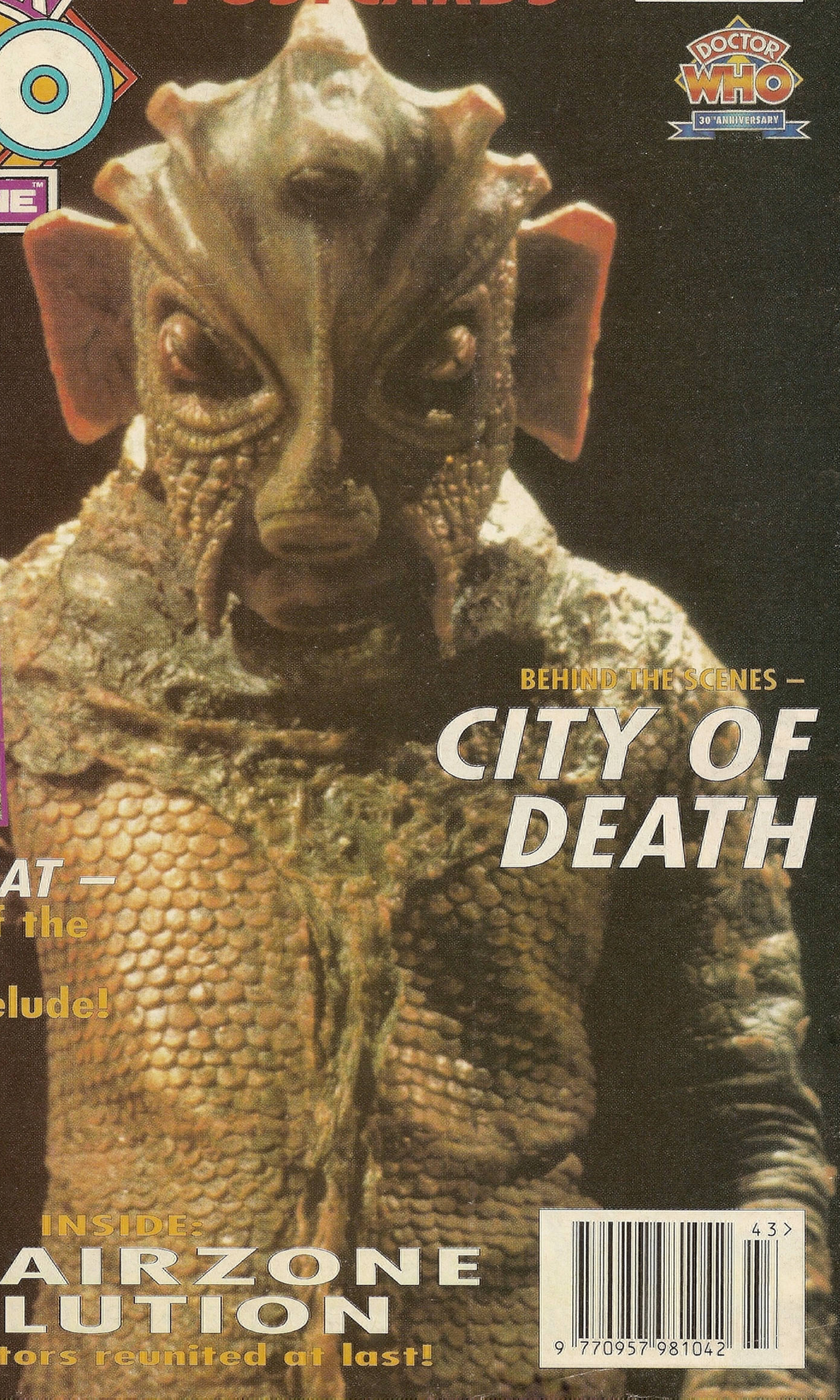
MARVEL UK COMICS

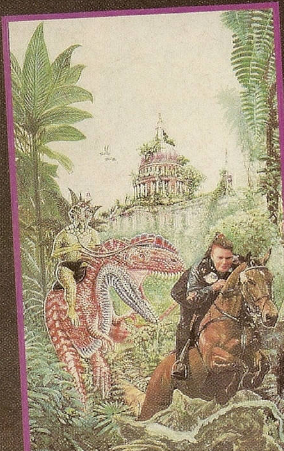
DOCTOR WHO MAGAZINE™

INSIDE: FREE COLLECTORS' POSTCARDS

Issue 205
27th Oct 1993
UK £2.50
US $4.95
CAN $6.25

DOCTOR WHO 30th ANNIVERSARY





BEHIND THE SCENES –

CITY OF DEATH

BLOOD HEAT –

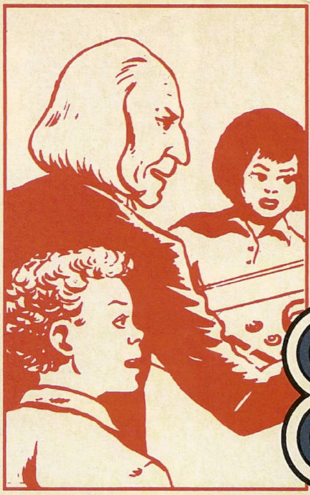
The return of the Silurians. A Special Prelude!

INSIDE:

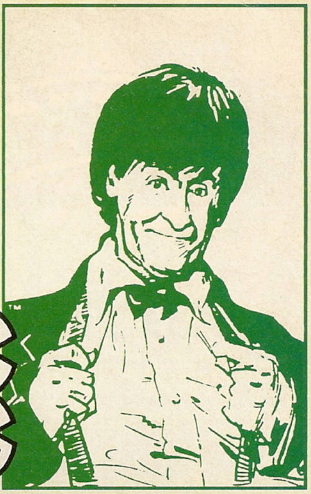
THE AIRZONE SOLUTION

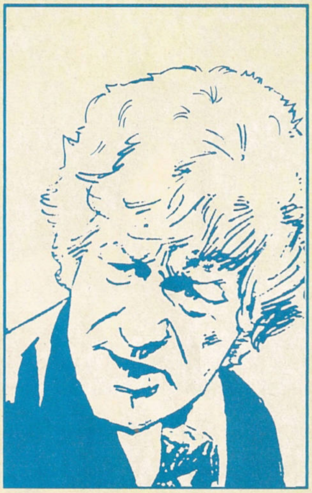
Four Doctors reunited at last!

60's 70's 80's 90's



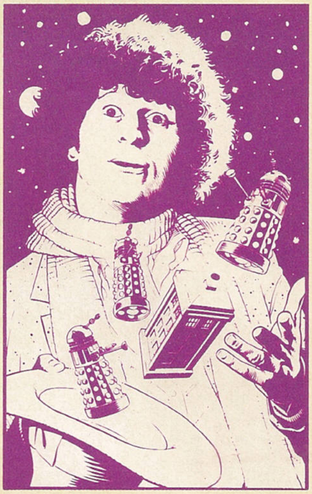
DOCTOR WHO CLASSIC COMICS

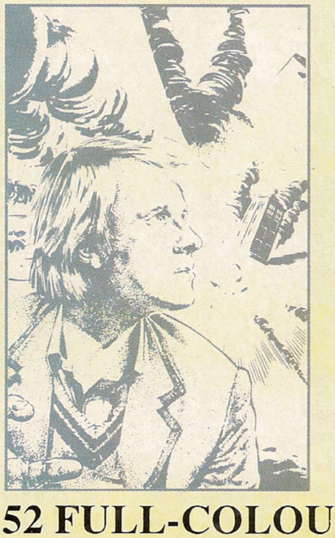


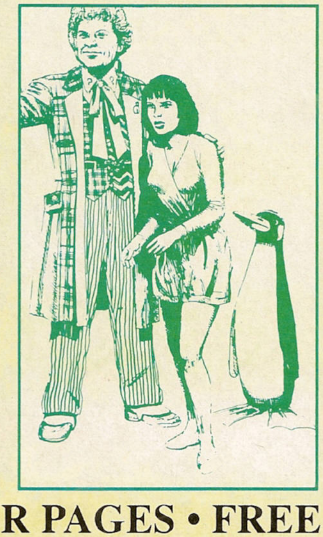


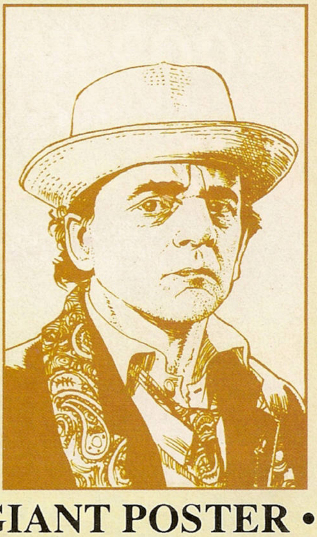
The world's longest running television science-fiction programme *and* the world's longest running comic strip based on a television programme!

Re-presenting stories featuring all seven Doctors from the last three decades of British comics.

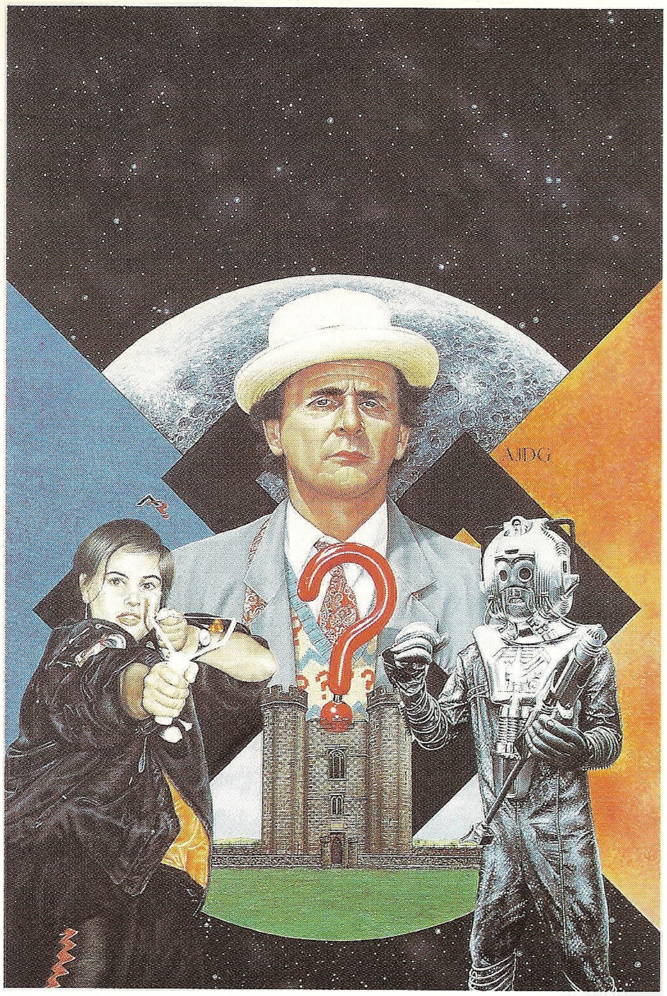


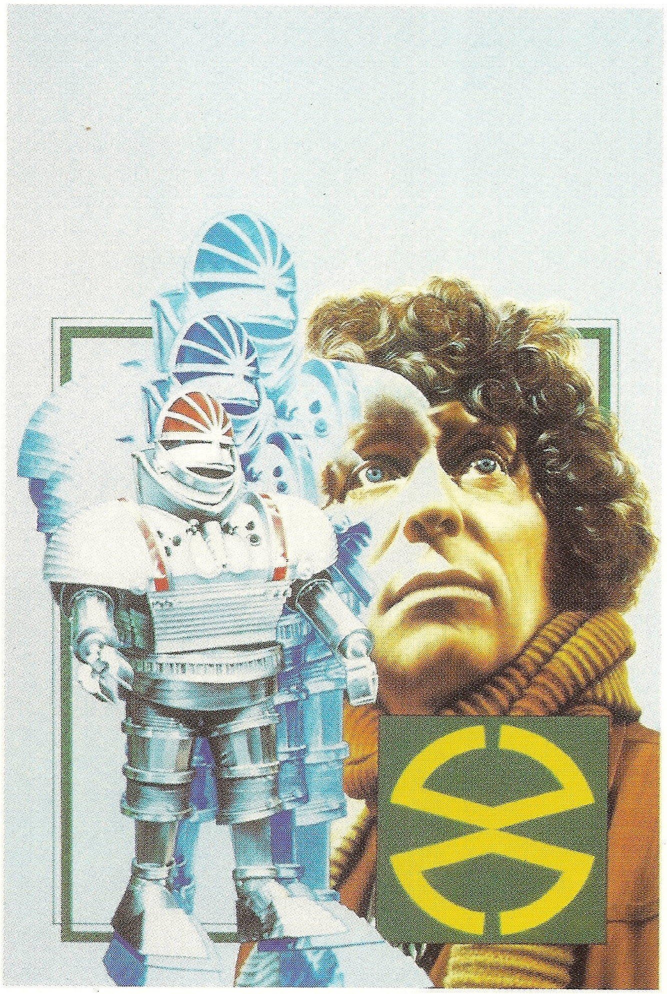




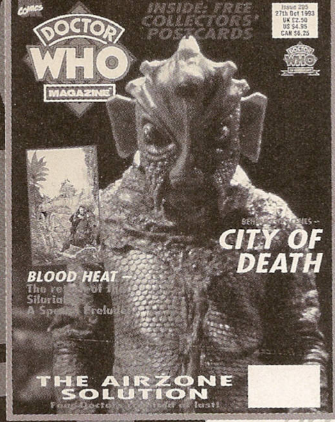


52 FULL-COLOUR PAGES • FREE GIANT POSTER •
EVERY FOUR WEEKS • £2.50 •





contents



GALLIFREY GUARDIAN......................................4
If it's news worth knowing, it's here.

A TRIBUTE TO WILLIAM EMMS..............................7
A personal remembrance of the writer by Marcus Hearn.

RADIO *WHO*...8
Gary Russell concludes his chronicle of the first new *Who* in four years.

BEHIND THE SCENES.........................12
Costume designer Doreen James talks with Joe Nazzaro.

ACTING THE PART..15
Julian Glover describes playing Richard The Lionheart and Scaroth. Peter Linford dodges the spaghetti . . .

WHAT THE PAPERS SAID....................17
Marcus Hearn documents press reaction surrounding *Doctor Who*'s most turbulent era.

TIMELINES..................................20
Compliments and criticism – both controversial and constructive.

ARCHIVE...23
Andrew Pixley books an eventful weekend in Paris – a *City of Death*.

COMIC STRIP..31
Final Genesis Part Three – written by Warwick Gray with art by Colin Andrew.

BRIEF ENCOUNTER.......................................44
Missing in Action by Tim Pieraccini, with art by Richard Farrell.

OUT OF THE SOUNDHOUSE..40
Paddy Kingsland talks to Austen Atkinson-Broadbelt.

***THE AIRZONE SOLUTION*...44**
Austen Atkinson-Broadbelt photographs the stars on location for *The Airzone Solution*.

PRELUDE..46
Jim Mortimore's terrifying vision of the past – the prelude from his forthcoming *New Adventures* novel *Blood Heat*, illustrated by Phil Bevan. The inset picture on the front of this DWM is Mortimore's original painting for the book's cover.

SHELF LIFE..48
Is the latest merchandise a hit or a miss? More from Craig Hinton, our one-man Police Box Jury.

FREE POSTCARDS
Our series of free gifts continues with the last of our initial set of reproductions of Alister Pearson's stunning book covers.

Editorial: Gary Russell, Marcus Hearn Design: Peri Godbold
Production: Julie, Chris 'n' Mat Co-ordination: Louise Cassell
Promotions: Fiona Moscatelli Editor-in-Chief: Paul Neary

For display advertising call Jane Smale on 071-497 2121, or fax on 071-497 2234

This issue's competition entries should be sent on a postcard or back of a sealed envelope, clearly marked with the competition title, to: Doctor Who Magazine, Marvel Comics UK Ltd., 13/15 Arundel Street, London, WC2R 3DX, England. Entries must arrive by second post on 9th December 1993. A list of recent competition winners is available on receipt of a stamped, addressed envelope to the above address.

Thanks this issue to: Paddy Kingsland, Julian Glover, Doreen James, Sheelagh Wells, Phil Clarke, Nick Briggs, Peter Darvill-Evans, Gail Holman, Vicky Thomas, Steve Crickmer, Julie Adair (bye Julie!), Simon Sadler, Adrian Rigelsford, Bill Baggs, Mat Irvine, Anthony Mackay, *Proteus*, *The Frame*, *In•Vision* and Una McCormack.
Special congratulations to '*The Airzone Solution/The Stranger*' producer Bill Baggs and his wife Helen on the birth of their baby boy, Harry.

A common observation, as *Doctor Who*'s Thirtieth Anniversary grows ever nearer, is that "you're bound to run out of material soon." This couldn't be further from the truth. As the Doctor's universe expands into new territories thanks to Marvel, Virgin and BBC Radio, we've still only witnessed enigmatic glimpses of the mysterious traveller. In some ways, the more we find out the less we know.

Fortunately, the same can't be said of our knowledge of the show's production background. But we still have a lot to learn. Even now, we're only beginning to understand the details of the show's genesis in the Sixties, and the monochrome decade still shrouds many mysteries. Here at **Doctor Who Magazine** we're currently assimilating information from months of painstaking research, ready to present in November's Thirtieth Anniversary issue. We're cooking up something very special about the dawn of a programme which is still being enjoyed around the world, many years after its tentative, groundbreaking beginnings.

Beginnings which we'll explore with exclusive new information . . .

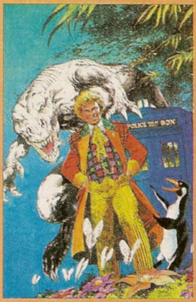
Marcus

ABC
AUDIT BUREAU OF CIRCULATIONS
CONSUMER PRESS

Doctor Who Magazine™ Issue 205. Published by **Marvel Comics UK Ltd**. Jim Galton, Chairman. Vincent Conran, Managing Director. Office of publication 13/15 Arundel Street, London WC2R 3DX, England. Published every four weeks. All *Doctor Who* material is © BBC TV 1993. Diamond Logo © BBC Enterprises 1973. Thirtieth Anniversary Logo © BBC Enterprises 1993. All other material is © **Marvel Comics Ltd** unless otherwise indicated. No similarity between any of the fictional names, characters, persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental . Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, And is sold to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication., but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Printed in the UK and distributed by IPC Marketforce, King's Reach Tower, Stamford Street, London SE1 9LS 071-261 6061. "And who do *these* belong to?" demanded Mrs Who on her long-delayed return to the TARDIS.The Doctor blushed. "Look, I can explain . . . " ISSN 0957-9818

This issue of DWM is respectively dedicated to the memory of *Doctor Who* fan Alan Disdale who sadly passed away in August. We'll all miss you, Alan.

Gallifrey



COMING SOON

Left: An early cover rough by top artist Alan Davis for Issue 1 of Marvel UK's new *Doctor Who* US-format comic *Doctor Who: The Age of Chaos*, a four-issue mini-series written by Colin Baker and drawn by John M. Burns.

Right: The Fifth Doctor is represented on the latest tankard from Aidee International.

CHARITY WHO

Doctor Who is to make a brief return to British television screens in November this year after all. It won't be as a special celebratory drama but instead as two playlets as part of the BBC's annual *Children-in-Need* campaign. The first segment is due to go out on the night of Friday 26th November, during the actual appeal programme. The second segment will be transmitted on the Saturday tea-time, during a special *Children-in-Need* segment of Noel Edmonds' popular light entertainment show *Noel's House Party.*

The two pieces have been written by David Roden and produced by former *Doctor Who* producer John Nathan-Turner, who describes them as "fast-moving mini-adventures, and definitely not a *spoof* in any way." Nathan-Turner continued: "We are hoping that all the surviving Doctors will be involved in some way amongst a host of companions. Amongst those hoping to take part are Sarah Sutton, Elisabeth Sladen, Frazer Hines, Janet Fielding, Bonnie Langford, Nicholas Courtney, Nicola Bryant and even K9 and Bessie may appear. Kate O'Mara will also appear as the Rani."

Children-in-Need editor Nick Handel was delighted to be involving *Doctor Who* in the appeal. "We have a special relationship with all the show because it supported us so well over the years. There is a great feeling of enthusiasm to take part and we are even involving some of the show's fans who have helped us." The two pieces are being shot in a revolutionary new 3-D process. Special glasses will be on sale for viewers in the weeks leading up to *Children-in-Need,* with a substantial amount of the price going to the appeal. Viewers not possessing glasses, or not wishing to view in 3–D need not worry, the picture will look entirely normal without the glasses.

VIDEO NEWS

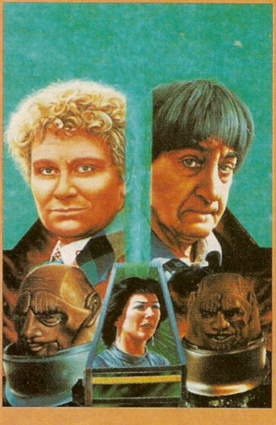
POLICE PUBLIC CALL BOX
THE TRIAL OF A TIME LORD
DOCTOR WHO
30th ANNIVERSARY 1963-93
PG
Starring COLIN BAKER

The TARDIS tin and Alister Pearson's inner sleeve for October's release.

BBC Video have announced that the October release this year, all fourteen episodes of *The Trial of a Time Lord,* may be delayed from reaching the shops by one week. This is because of a delay in the manufacturing process caused by an outside supplier. BBC Video are extremely apologetic about the delay but the finished tapes-in-a-tin will be on sale by Monday October 11th at the latest.

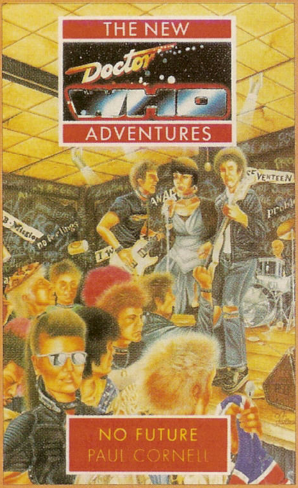
November's video releases include *The Two Doctors* with a cover painted by top **DWM** artist Colin Howard (see right).

Exact titles for 1994's videos are as yet unconfirmed but it seems likely that January will see a Tom Baker release alongside a Sylvester McCoy one.



Guardian

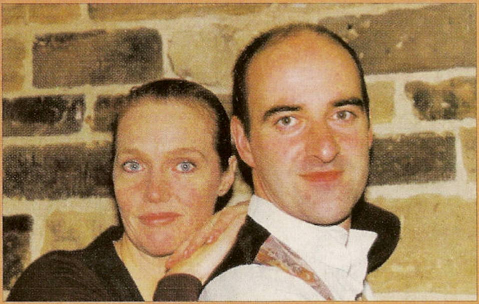
THE MISSING ADVENTURES ARE COMING


THE NEW
Doctor WHO
ADVENTURES
NO FUTURE
PAUL CORNELL

Paul Cornell's third *New Adventures* novel is entitled *No Future* . The cover is by Pete Wallbank and will be out in February 1994

Virgin Books editor Peter Darvill-Evans has confirmed that the company are producing *Doctor Who – The Missing Adventures.* The first batch of the novels are expected to be produced during the middle of 1994, but Virgin are not as yet seeking authors. Darvill-Evans intends that, as with the initial batch of *The New Adventures,* he will approach writers directly rather than seek submissions from would-be writers. It seems probable that the first book to be published will feature arguably still the most prominent Doctor in the minds of the general public, the Fourth Doctor played by Tom Baker.

Meanwhile, joining an ever-growing list of *New Adventures* for 1994 are *War of the Daleks* in October, penned by John Peel while August's novel will be *Strange England* by newcomer Simon Messingham.



MORE FROM REELTIME

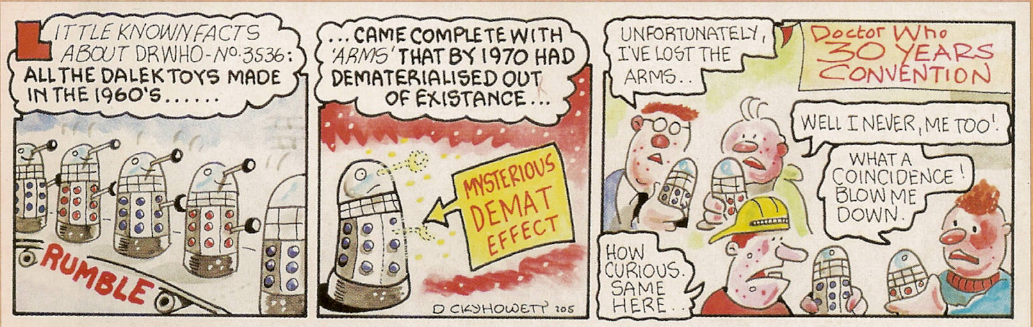
Louise Jameson is the latest *Who* star to be the focus ofm Reeltime Pictures' on-going *Myth Makers* series of video releases. Filmed on location in Yorkshire, she talks to presenter Nick Briggs, recreates some of her favourite theatre parts and reads passages from various Target novelisations featuring Leela.

EVENTS & CONVENTIONS

Unique *Doctor Who* photographs, visual FX slides and other material will be on display at Lancaster's Literature Festival on Friday October 29th. BBC FX man Mike Tucker will be present to give a talk, and it is hoped that other locally based *Who* celebs will be on hand as well. On the Thursday night, at the Cafe Renoir in the city centre, there will be a *Who* cabaret to whet your appetite for the next day's festivities. For information on the Festival call (0524) 62166 and for those looking for accommodation in Lancaster, call the local Tourist Board on (0524) 32878. Former DWM editor John Freeman is now the editor of local listings magazine *Off the Beat*, which is sponsoring the Thursday evening event.

Ayl-Con is a one day *Who* event for February 1994. For more details send a stamped addressed envelope to M Jones, Kingsmead, Monks Risborough, Bucks HP27 9LN. Another forthcoming convention (date unknown) is *Miracle City*. An SAE to 15 Honeymeade, Sawbridgeworth, Herts CM21 0AR will get you more information on that one.

Doctor Who? by Tim Quinn and Dicky Howett


LITTLE KNOWN FACTS ABOUT DR WHO - No. 3536: ALL THE DALEK TOYS MADE IN THE 1960'S......
RUMBLE
...CAME COMPLETE WITH 'ARMS' THAT BY 1970 HAD DEMATERIALISED OUT OF EXISTANCE...
MYSTERIOUS DEMAT EFFECT
D CKYHOWETT 205
UNFORTUNATELY, I'VE LOST THE ARMS..
Doctor Who 30 YEARS CONVENTION
WELL I NEVER, ME TOO!
WHAT A COINCIDENCE! BLOW ME DOWN.
HOW CURIOUS. SAME HERE..

BEYOND THE TARDIS

Compiled by Dominic May

Doctors: Radio 4 recently broadcast the 1978 play *Invitation to the Waltz* by Rosamond Lehmann, which featured the late **Patrick Troughton** as Uncle Oswald, while **Peter Davison** could be heard as Inspector Forester in *The Memoirs of Sherlock Holmes.*

Reruns of *Worzel Gummidge Down Under,* featuring **Jon Pertwee**, can be seen on Sundays on satellite station, The Children's Channel, which is also running under-fives show *Jack in the Box* every day with **Sophie Aldred** as its new presenter. Pertwee can be heard on *The Navy Lark 5,* which was recently released under the BBC Radio Collection banner (Catalogue no. ZBBC 1477).

The posterior of **Tom Baker** will once again be on display this Autumn when BBC1 repeats *The Life and Loves of a She-Devil,* in which he made a controversial appearance as a priest.

Peter Davison has spent ten days playing Squire Gordon in a new Warner Brothers feature film production of *Black Beauty,* which has been adapted and is being directed by Caroline Thompson (screenwriter for *Edward Scissorhands*) at Pinewood Studios and on location in the South of England. Also cast is **Eleanor Bron** (*City of Death/Revelation*). A UK release is expected next Summer.

Following on from last issue, **Colin Baker** is touring as a doctor in the new thriller *Nightfright!* by Roger S. Moss, which got underway at the Theatre Royal, Lincoln. This is a sequel to the same author's *Nightmare! - The Fright of Your Life.* The rest of the itinerary is (check with Box Office [telephone numbers]): week commencing **13th September** - Grand Opera House, York [0904 654654]; w/c **20th September** - Key Theatre, Peterborough [0733 52439]; w/c **27th September** - Grand Theatre, Wolverhampton [0902 29212]; w/c **4th October** - Devonshire Park Theatre, Eastbourne [0323 410074]; w/c **11th October** - Towngate Theatre, Poole [0202 685222]. Over the Christmas period, Colin will be appearing in *Peter Pan* at Torquay.

Dates to the end of the year for **Sylvester McCoy's** thirty-two week tour of *The Invisible Man* are (please check with the Box Office [telephone numbers]): to **9th October** - Churchill Theatre, Bromley [081 460 6677]; week commencing **11th October** - Theatre Royal, Newcastle [091 232 2061]; w/c **18th October** - Princess Theatre, Torquay [0803 290290]; w/c **25th October** - Grand Theatre, Leeds [0532 459351]; w/c **1st November** - week off; w/c **8th November** - New Theatre, Hull [0482 226655]; w/c **15th November** - Derngate Theatre, Northampton [0604 24811]; w/c **22nd November** - Alexandra Theatre, Birmingham [021 633 3325]; w/c **29th November** - Theatre Royal, Nottingham [0602 482626]; w/c **6th December** - New Theatre, Cardiff [0222 399660]; w/c **13th December** - holiday; 3 weeks from **20th December** - Grand Theatre, Blackpool [0253 28372]. Known 1994 dates will appear in **DWM 206**. Prior to embarking on the tour, Sylvester spent a week in Derry in a production of *The Government Inspector.*

Companions: Film Ian Chesterton **Roy Castle** will lead five thousand performers in a record breaking tap routine in aid of the Christie Hospital, Withington at Manchester's G-Mex Centre on October 24.

Jean Marsh, former wife of **Jon Pertwee**, who was Sara Kingdom in *The Daleks' Master Plan,* plays a villainess in the new ten-part series of *The Tomorrow People,* which is set for ITV transmission in 1994.

Richard Franklin returned the Edinburgh Festival this year as writer and director of *The Cage* produced by his Middleham Theatre Company, having previously been there in 1984 with *Recall UNIT.*

Writers: A four-part ghost story, *Is Anybody There?,* recently broadcast on Radio 5, came from the pen of *The Awakening's* **Eric Pringle**. He has also written the play *The Secret of Beatrix Potter,* which received its world première at the Redgrave Theatre, Farnham in early September.

Currently screening on BBC1 is the eighth series of *Casualty,* now produced by **Michael Ferguson**, which has both **Stephen Wyatt** (*Paradise Towers/Greatest Show*) and **Kevin Clarke** (*Silver Nemesis*) contributing episodes.

Directors: *Clothes In the Wardrobe,* directed by **Waris Hussein**, which was broadcast earlier in the year on BBC2, may receive a cinema release in the USA.

Rodney Bennett (*Ark in Space/Sontaran Expt/Masque*) has been shooting some of the third series of Central's *Soldier, Soldier.*

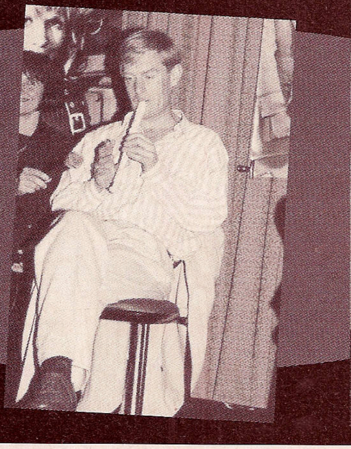
Miscellaneous: **Philip Madoc**, with the War Lord and Mehendri Solon among his credits, joins *The Ribos Operation's* **Iain Cuthbertson** as one of the stars of the £1.5 million six-part children's drama *Moonacre,* based on *The Little White Horse* by Elizabeth Goudge, which BBC1 has commissioned for Autumn 1994.

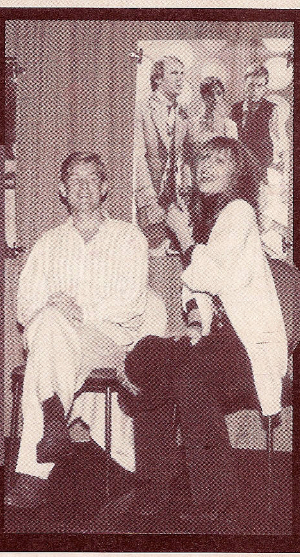
Rani actress **Kate O'Mara** plays Queen Rat in *Dick Whittington and his Cat* at the Richmond Theatre this Christmas with *Snakedance*'s **Johnathon Morris** as Dick. Support will come from Captain Wrack and PC Tom Campbell in the form of **Lynda Baron** and **Bernard Cribbins**.

Mark Gatiss, author of *The New Adventures: Nightshade* was also at the Edinburgh Festival. He led the cast in his highly acclaimed play *The Teen People,* a playful satire of various telefantasy series of the Seventies.

CONVENTION ROUND-UP

The Thirtieth Anniversary of Doctor Who has been celebrated in Australia already this year with the Whovention II convention in Parramatta. The guests included Mark (Turlough) Strickson, Katy (Jo Grant) Manning and making her Australasian convention debut, Mary (Romana) Tamm. Clive H Turner took the pictures.





William Emms

It was with great sadness that we recently learned of the death of writer William Emms. By way of a personal tribute to this unforgettable character, Marcus Hearn describes the events of 3rd August 1989, and offers an insight into the man who took us to *Galaxy 4* . . .

As a roving reporter for John Freeman's **Doctor Who Magazine**, I was always keen to uncover more pieces of the incomplete jigsaw puzzle that is Sixties *Doctor Who*. Glancing along my bookshelf one day I discovered a novel bearing the name William Emms. He was the author of *Galaxy 4*, a *Doctor Who* story produced and transmitted before I was even born – and destroyed by the BBC before they recognised its true value. I decided, and John Freeman agreed, that the writer should be the subject of my next journalistic foray.

After some deft investigative work, I tracked Mr Emms down to a tiny village in East Sussex. After initially contacting him by post, I received a letter informing me that yes, he'd be glad to be interviewed for the magazine – "although my opinions on present-day *Doctor Who* probably aren't printable!"

As the day we'd arranged arrived, I dusted off my best jacket and borrowed a friend's portable tape recorder, anxious to make a good impression on what was only my third professional assignment. I needn't have worried.

I was met at the station by a portly man in a pair of peculiar sunglasses which seemed to dwarf his face. Removing the cigarette from his mouth he greeted me heartily in a booming voice so gravelly I wondered if he gargled rusty razors. Jumping into his dilapidated car we began a long, picturesque journey which I thought would end at his home, where the interview would begin. It in fact ended in his local pub. John (he was known locally by his middle name) was obviously a popular man and chatted to a number of friends as he bought me a drink. We sat down and discussed television, writing, *Doctor Who*, and the way life had treated him in recent years. He eventually looked at his watch and, emptying his glass, announced "Let's get some work done." We left the pub and made for his cottage to tape an interview about his 1965 *Doctor Who* story *Galaxy 4*.

While I was treated to lunch I delivered Bill his 'fee' for agreeing to be interviewed – a small bottle of whisky. This, he informed me, was the same as the fee charged by his good friend Bob Todd, the erstwhile straight man from *The Benny Hill Show*. I hoped the discussion would be good value for money.

As the whisky flowed and the tape rolled I sat, captivated, as Bill Emms described the personalities and the problems of *Doctor Who* in 1965 – I felt a privileged witness to remembrances clouded by absent colleagues and missing videotape.

"I started off my youth in the Navy as a boy seaman," he recalled, as part of his philosophy on life and nostalgia. "I left home because my father beat me regularly. But it was out of the frying pan and into the fire because I was being ordered about, and I don't take orders very well either. Since then I've moved from place to place to place. We've moved again and again but I *never* go back. Otherwise I'd find myself saying I should have done this or I should have done that. I didn't."

If one person more than any other shattered my rose-tinted illusions about the ruthless business of television then it was Bill Emms. Among the memories of his career were many anecdotes, but also a lot of anger about the writer's lot in the Sixties and Seventies. There was also a lot of genuine sorrow about the way he believed the character and tone of *Doctor Who* had been corrupted and altered beyond all recognition. "We told stories," he impressed on me. "Now it's full of effects and gimmicks."

The *Doctor Who* of Emms' day was an adventure in space and time, produced week to week and reliant on straightforward adventure stories unburdened by the restraints of serious competition and overbearing continuity. "I wanted to work with four beautiful blondes!" I remember Bill beaming, when describing his story. "All I did was the very simple trick of inverting the logic. The beautiful blondes were the evil ones and," he paused for effect, "the monsters were the goodies."

If there was a real villain of the piece, then according to Bill Emms it was a certain cast member. I'll never forget being horrified as Bill described his difficulties with the legendary William Hartnell, and how the show's star was apparently threatened with the sack when he attempted to rewrite Emms' script, replacing a good deal of his dialogue with "Ooh," "Hah" and "Hmm."

Maureen O'Brien, who played Vicki, challenged her dialogue with the suggestion that "I wouldn't say that," to which Emms replied: "I didn't write it for *you* to say it. I wrote it for the *character* to say."

Bill also expressed reservations over the quality of Donald Tosh's script revisions. After some colourful grumbling about him and his successor Gerry Davis he fixed me with his eyes and gestured with his glass. "You aren't going to print this are you!" He exploded into a fit of mocking laughter and I realised he was right.

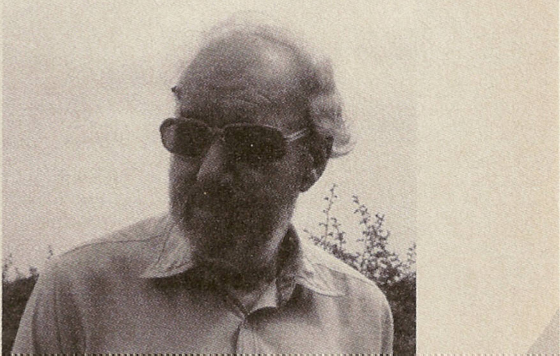
As I hope Issue 156 of **Doctor Who Magazine** testifies, I was able to complete and deliver an informative and entertaining interview without getting sued for libel. My tape hides a wealth of opinions, complaints and grievances, some of which I suspect were made because Bill gained enormous satisfaction from my shock at his criticism of my heroes.

Unfortunately I was unable to devote enough time and column space to Bill's other television work. This included episodes of such memorable series as *Redcap*, *Callan*, *Ace of Wands*, *Z Cars* and the pioneering telefantasy show *R3*. All I have learned about British television in the last few years has left me with a multitude of questions and queries which will now, sadly, never be answered.

Despite his teasing, Bill Emms made an enormous impression on me. We kept in touch for quite some time after the interview's publication; I remember he was so chuffed at his 'rediscovery' that he asked me for five extra copies of the magazine. We remained friendly, and even spoke of working together on a book at one point. To my huge regret, nothing came of our plans and we lost contact. It was only after several months of trying to track him down again that I learned he had recently tragically died. The death, several years ago, of his beloved wife Jeannie had robbed him of much of his will to continue as his health began to fail him.

The death of William Emms is a personal loss, as I hoped we were about to renew our acquaintance and work together on his *Doctor Who* synopses for our ongoing series of *Missing Stories*. As it is I will now have to work on them alone. The death of William Emms is also a loss to the world of *Doctor Who*, as the dwindling core of original writers who first defined the legend grows one smaller. But there is something we will all miss more. When one day we're hopefully able to watch the Doctor's exploration to *Galaxy 4*, the tragedy is that William Emms won't be here to share it with us.

◆



Radio WHO

All photos © BBC / Tully Chaudry

In the second part of his look at the making of *The Paradise of Death*, Gary Russell goes into the studio at the BBC and talks to the creative team behind the project.

To *Doctor Who* fans, Maida Vale, on the west side of London, is most commonly considered the home of the BBC Radiophonic Workshop. However, it also houses an array of ultra-modern drama studios.

Two of these were used by producer Phil Clarke and his team on *The Paradise of Death*. For the first day of recording, Friday 21st May 1993, MV7 played host to UNIT HQ and Hampstead Heath. For the other four days, Monday 24th through to Thursday 27th, it was the larger MV6 that doubled up as Earth, Parakon and everywhere in between.

The cubicle of MV6, where the producer and his technical team sat, was rather like a *Doctor Who* set itself. A vast glass window overlooking sprawling dead-end corridors, large assembly areas and a flight of steps leading to the Green Room, the area where the actors relax between scenes.

THE TEAM

Inside the cubicle, it was definitely more *Star Trek: The Next Generation* than *Doctor Who* as there are three kinds of levels. Nearest the window is, to take the starship Enterprise analogy further, the ops area where studio manager John Whitehall sat, actually pressing the buttons and switches that record the voices. From there he mixed sounds, balanced the stereo and added reverb, echo and other voice effects.

Behind him is the 'command area'. To the right was production assistant Dawn Ellis, who timed each take to ensure that the episode did not overrun its allotted time. In the centre sat Phil Clarke himself, like a captain guiding his crew. On the left, writer Barry Letts, permanently on hand to acknowledge line changes, check internal continuity and act as a safeguard in case any of the actors needed an answer to a question about their actions in a particular scene. It is far easier for the writer to keep an overall image of the story than the actors, who inevitably record scenes out of order and cannot reasonably be expected to keep up with every plot twist and nuance.

At the back stood Alison Carter, who dashed about loading on spools of tape, setting off sound effects from CD or the sampler and generally supporting John Whitehall.

The other member of the team was Colin Guthrie, who looked after the actors in the studio and did what are called spot effects; live sounds for actors to react to – be it a chair being scraped across a floor, a tray being dropped or even sometimes engaging in a fist fight with himself to double for two of the actors while they say their lines in between gasps.

One of the more surprising things that occurs in radio drama is the way sound effects are used. Rather than just record the dialogue and add the effects in post-production as they are on television, a large percentage of the effects are played in 'live' so that the actors can react to them. Things like the Gargan crashing through the forest, or the giant flying bats, gunshots and crackling fires were all played from traditional sound effects CDs or specially created samples on a computer and keyboard, made by Clarke and Whitehall a few weeks earlier.

"We used a lot of original *Doctor Who* stuff," explains Whitehall. "The Radiophonic Workshop did a lot of effects for the TV series and we got tapes of those. Many were hissy and only in mono, whereas we're recording in stereo, so I reckon we used about a third theirs and made two-thirds ourselves.

TECHNOLOGY

"A sampler was used for most things – we had a session where we decided what we needed and created them on disc. Any effect that's short and fast and needs to be repeated is done on a sampler these days. You can then pitch-bend it, or loop it and do wonderful things at the touch of a button. You tend not to use them for long sounds such as background noises such as rumbles to suggest a location, because they take up too much memory. So for anything ordinary, ike a street scene, we'll use a background from a CD. More specific things such as the fly-car landing, you have to do in advance. We had two days to do the effects for the five episodes, which is quite good going. So to create spacecraft landing, monsters and such like – things that you will want but can't afford to have the cast standing in a studio doing nothing while you're creating them – you do in advance. Usually you get half a day or a day per episode, so to get five done in just two days was rather good.

"Maida Vale studios are very good as well for the various reverb units, chorus boxes and things to alter voices and noises.We don't do everything live though – the ones we do tend to be the ones needed by the actors. Even more are added later."

Phil Clarke agrees. "Part of the reason for the two methods is because we use analogue tape rather than multi-track equipment. But above all, it is important that the actors *hear* the effect. You get more from them when they can actually hear it themselves. They pitch their voices above noises and know exactly when to say 'Look, there's the Gargan' rather than relying on me saying 'Now, remember, there's a giant monster in front of you at this point.' So they really react better when it's live.

"A lot of what we did in post production was tweaking existing effects as well as adding a few new ones. We might add a bit of slobbering to an alien creature, bringing up their grunts by mixing it differently because an actor might not be quite pitching their voice right.

"Another reason for doing things live was because we were not editing digitally – it was all done in the time-honoured way of cutting and splicing tape together with a razor blade and sticky tape. The effects were digital, but the edits aren't! Because the effects are on the sampler, you can time everything far better and make sure everything flows, so you don't really need too much post-production effects work. It's far cheaper this way – long hours in post-

POLICE PUBLIC CALL BOX

production after long hours recording all have to be paid for.

"Take, for instance, the big fight at the end of the last episode. If I had done that cold, without live effects, the actors might not have put half as much into it as they did when they could hear the results. On top of that it would have taken a day to have edited it together with new effects afterwards."

MUSIC CUES

After the dialogue and effects were edited together, Peter Howell's music was dubbed on. John Whitehall explained that this, too, is done "the old fashioned way.

"Basically, you have three tape machines – when you get to the point where you want to lay over the music, you play that bit of tape and the dialogue/effects tape machines' output together. These are then recorded by the third.

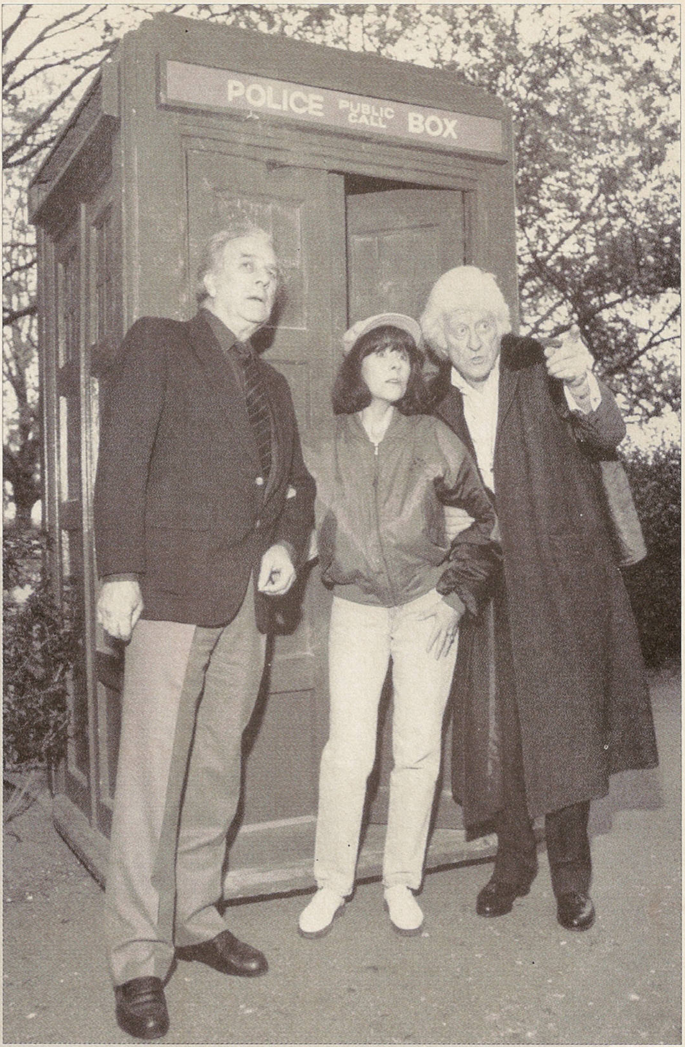
"It's funny, all this sounds very 'low-tech' but in fact it's by far the simplest and most sensible way. Amongst using samplers, CDs, digital effects etc, we're still bouncing copies down the generations on analogue tape. It would be nice to do it all digitally but it wouldn't make any difference to the end result. Certainly you wouldn't hear any difference on the Radio 5 transmissions!" he laughs.

During the studio recordings John would frequently listen to something back, all sounding crystal clear and precise. He'd then play it back again, this time through what he called 'the grot-box', a radio-like device that makes it sound as the Radio 5 listener will hear it. It's *not* as impressive. "You see, Radio 5 still broadcasts on medium wave and in mono. It loses so much, but on the final tape release, it'll be in stereo and that's when the quality of the work will really show. Anyone who listens to both will really notice the difference."

Clarke concurs on this point. "My advice to anyone would be to listen to it on cassette with headphones on – because then you'll get it in stereo. You do miss a lot on Radio 5."

Returning to the music, Clarke pointed out that Peter Howell actually composed the music before the play was even finished. "Peter was composing while we were recording. I went to Peter with the script and and he looked through it. We discussed the style of music we wanted and he pointed out the various places where he wanted to compose something for the scene.

"Then he starts to compose. I mean, in the simplest terms, I went to him and said 'I want a battle/fight/love scene/whatever and they all have to be one minute long.' We had a really good time doing that, he understood everything I was after. He does it all brilliantly, he really does. It's very good music, slightly more filmic than the old *Doctor Who* style. Obviously *Doctor Who* during the original Pertwee era had electronic music – which was very novel, all very new for its time. Now, the advances in electronic music have gone beyond anything they could imagine then. Therefore it all sounds far more filmic because pure electronics would date it. I was a bit worried about that but Peter picked up on what I wanted very quickly and did a lot in good time. In fact it was because he was so quick that pieces of his music were on the BBC's Thirtieth Anniversary CD before we'd finished making *The Paradise of Death*!



"What I got back from him then was a DAT cassette of music. We'd then play around with that in the editing stage and make it all fit where we want it. It would be really nice to play the actors the music as well as effects in studio because they'd not only feel the mood more, but pitch their voices that bit more and get over it. Having said that, if anything went wrong, it would be impossible to edit a scene – you'd have to go right back to the beginning. You have to resist the temptation, although in this case it wasn't there because of the time restrictions anyway!"

CREATING EFFECTS

"I used bubble-pack a lot," says John Whitehall when describing how non-CD effects are created. You put the microphone close to it and run your hands up and down slowly. I sampled that and played it down an octave. That became a monster shambling around a cave. It sounds mundane, but the best effects are those created easily and with a bit of tweaking, can become totally unearthly.

"The flapping of the bat's wings was just the flap on my wife's handbag, again tweaked and for the Gargan crashing through the woods I literally used wood. Knocked them over, broke them up, that sort of thing. I layed several different sounds on top of one another in the studio and because it's a sample you use the keyboard to time it. 'Plonk, plonk plonk' – different keys for different footsteps and different trees moving. It doesn't sound very exciting when I describe it like that though . . .

"For movement through jungles or brush, you just scrunch up old tape. Colin, our spot-effects man would just walk all over this tape and then I'd sample that and by laying it down in different pitches, it adds density to the undergrowth.

"There were a few things we had to clean up in post-production. When the Brigadier first uses the Experienced Reality thing he switches it on and suddenly he's at the Epsom races. He says 'I'm walking down towards the fence, I can't stop myself.' Well, we had the background but no actual feet so I thought I'd best add some footsteps. We just added "footsteps on a country road" from a sound effects CD and that was that. The listener then feels that he is actually walking with the Brigadier to the races.

"We also beefed up Tragen's hell-hounds. We played them in live – a standard dog bark at the wrong pitch plus a couple of hissing noises – probably either Phil or myself going "ssss" into a mike! When we later played it back we realised it needed something more. We layed another bark over the first and pushed the treble up to make it more up front and noticeable.

"I was surprised about how little we've actually added in post-production. I thought we were going to be hard-pressed to just get the dialogue in the studio, but we did so much effects work as well that it's made post-production much easier.

"We also cheated a little – rather than spend time (and money) in a studio creating the effects, Phil and I did them in our own time on my houseboat in Oxford. It was a good atmosphere, all very relaxed."

THE FUTURE?

Is radio therefore the immediate future for *Doctor Who?* Does it suit the medium? Both John Whitehall and Phil Clarke clearly think it does. "The whole thing has been brilliant. Working with John Whitehall was great. You have to pinch yourself sometimes and say "wait a minute, this really is *Doctor Who*! You can't describe, even to Jon Pertwee or Lis Sladen, how good it feels to be keeping something going that you watched and loved as a kid. The ability to come back and actually play with your childhood heroes. It's so exciting."

Most of the cast think radio is ideal for *Doctor Who*. Trevor Martin certainly believes it is. "It's like that famous story of the child who preferred radio to television because the pictures were better. It's all there, in the mind. You can't notice the special effects or admire the scenery because they're not there to distract you. It's entirely up to the listener what things look like. Mind you – I want to play *Doctor Who* on television, so I take all that back – it *should* be on TV!"

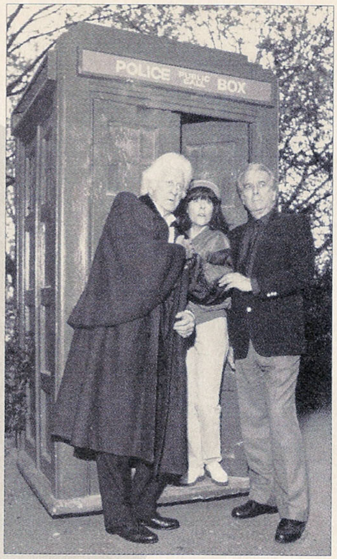
Elisabeth Sladen enjoys radio because: "you can have any monster, any creature. No one is worrying about cost. It's an ideal medium."

Harold Innocent hopes that *The Paradise of Death* will stir the BBC up into getting *Doctor Who* back on television. "It'll start here again but hopefully move back to TV slowly. It needs to come back as a Nineties programme.The Doctor and the stories are so eccentric that it deserves to be back, as a very special and unique show. It entertains so many people – and I'd love to play it! So many good actors have done it and they're so deeply eccentric as well – and now I've said that, they'll all send their lawyers round to me in the morning . . ."

Peter Miles, a long-time fan of the programme, would like to see it on radio regularly. "Three or four months per year – it means so much to so many and I think it would really catch on. It fires the imagination, and these days that is something that very few thing can do."

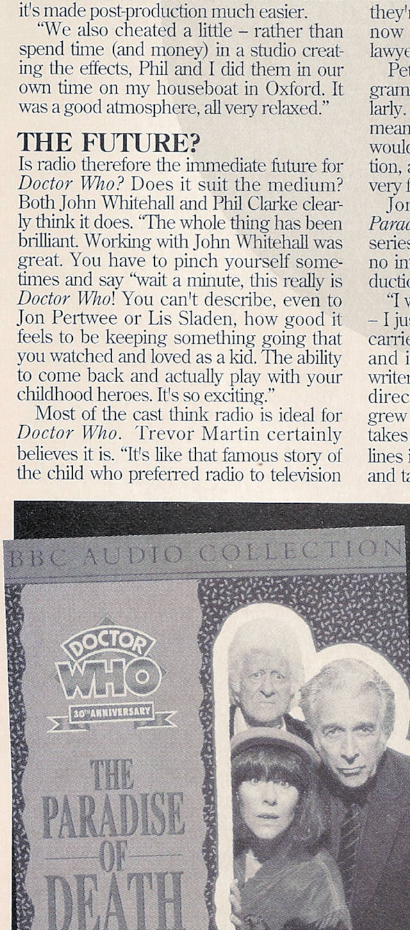
Jon Pertwee is very keen to see *The Paradise of Death* spearhead a whole new series, but unlike many actors today, has no interest in adding his voice to the production side.

"I wouldn't want to have any input into it – I just enjoy playing a part I like. If Barry carries on writing the scripts, that's fine and if Phil Clarke brings in a different writer, well, that's also fine. He's a talented director, and he knows my Doctor. He grew up with it and so he knows what it takes to make a good story. He would see lines instantly that my Doctor wouldn't say and take them out. I have enormous confidence in the people that have made this work so well.



"When I left the series, nearly twenty years ago, I never imagined that *Doctor Who* would always remain such a large part of my life. Mind you, I've always been utterly aware of the effect science fiction has on its followers. Fandom is based around science fiction. You have conventions all around the world on *Doctor Who*; on *Star Trek, Red Dwarf, Blake's 7* . . . Science fiction fans are a race of people on their own. I did a series about a talking scarecrow called *Worzel Gummidge*. It had twelve and a half million viewers a week but if I held a *Worzel Gummidge* convention, about four people would turn up. *That's* the difference!"

◆



The Paradise of Death **is released as part of the BBC Audio Collection this month. Featuring extra sequences and of course glorious stereo, we have *TEN* copies of the cassettes to give away in this *FREE* competition, courtesy of BBC Enterprises. Just put your answers to the questions below on a postcard or the back of a *sealed* envelope and send it off to: Paradise Gained, at the address on page 2. Entries should reach us by 9th December 1993. Usual Marvel competition rules apply and multiple entries will be fed to the Gargan!**

1: Name the other major *Doctor Who* audio adventure, made in 1986:

....

2: In which *Doctor Who* story does Sarah Jane Smith leave the Fourth Doctor?

....

3: Name the most recent TV adventure to feature the character of the Brigadier:

....

Name: ....

Address: ....

....

....**Date of Birth:** ....

Behind the Scenes

DOREEN JAMES

Joe Nazzaro talks to Doreen James: a costume designer available for weddings, barmitzvahs and late Seventies *Doctor Who* . . .

One of the most challenging aspects of working on *Doctor Who* is being able to maintain impressive production values on a shoestring budget. Whether it's makeup, costumes or special effects, each department has to use a large amount of imagination and a small amount of cash to create their magic.

For costume designer Doreen James, working on the *Doctor Who* stories *The Androids of Tara* and *City of Death* was an opportunity to do something a little more challenging than the standard BBC drama. "They were fun, because I could actually design things," she explains. "Most shows that you get, you can shop for at Marks and Spencers, or Harrods, whereas these were design shows. *Doctor Who* is more of a design challenge, and it's fun because you have a chance to be creative. It's a change."

As with most BBC departments, the costume designer is assigned to a particular *Doctor Who* story, rather than an entire season. "Sometimes they'll look for a designer that's already worked with a director before," adds Doreen. "I worked for the same director (Michael Hayes) on both my *Doctor Who*s, so they might say 'I'd like to have her if she's free.' That does happen if you're available."

Doreen's first *Doctor Who* contribution was the 1978 Tom Baker story *The Androids of Tara*, the fourth part of the Key to Time season. The story, with its *Prisoner of Zenda* overtones, called for costumes that were unusual yet vaguely militaristic. In creating the look, Doreen drew her inspiration from an unlikely source. "At the time I was working with the look of the English Raj, which I found fascinating; the uniforms, the braiding and so forth. I had been reading books on the subject, and I said to Michael Hayes 'Can I have a touch of the Raj about it?'"

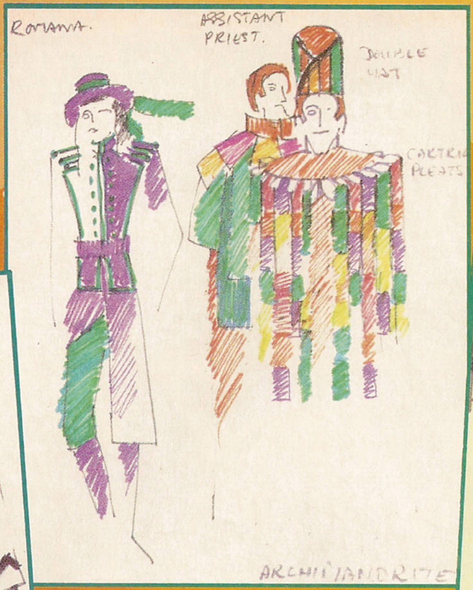
Doreen is especially proud of the costume she created for Mary Tamm in that story – a striking combination of green and purple that is still remembered by many as being synonymous with the first Romana. "I think I wanted something that was a bit sophisticated ," the designer recalls, "therefore I wanted a tailored look which would also repeat some of the other shapes and themes from the story. I like colours, so she ended up in that strong green and purple.

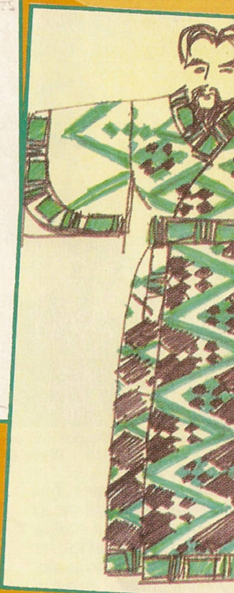
"I had to get Mary's confidence, because she needed to be happy with what she would be wearing, rather than something she didn't want. Equally, she did have an idea about what suited her, and what she liked to wear. Some people don't know what they like, and can only say 'No, I don't like that' once they've seen it. They don't give you *anything* to go on, and that can go on forever. It can be a bit disheartening. With Mary, it happened very easily, and it also had a nice pay-off later on when I did a comedy series that she appeared in. It was easier to dress her because I knew how she wanted to be."

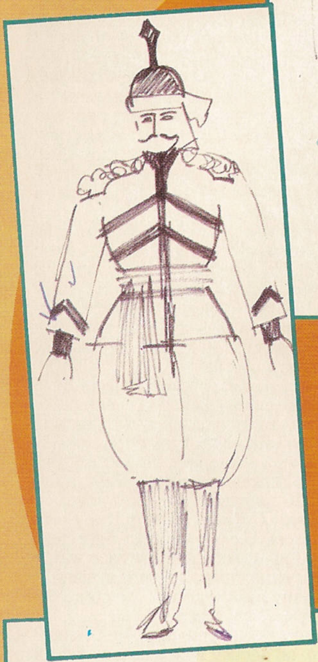
BEAR NECESSITIES

For Princess Strella, the second part of Mary Tamm's dual performance in that story, Doreen used a more conservative

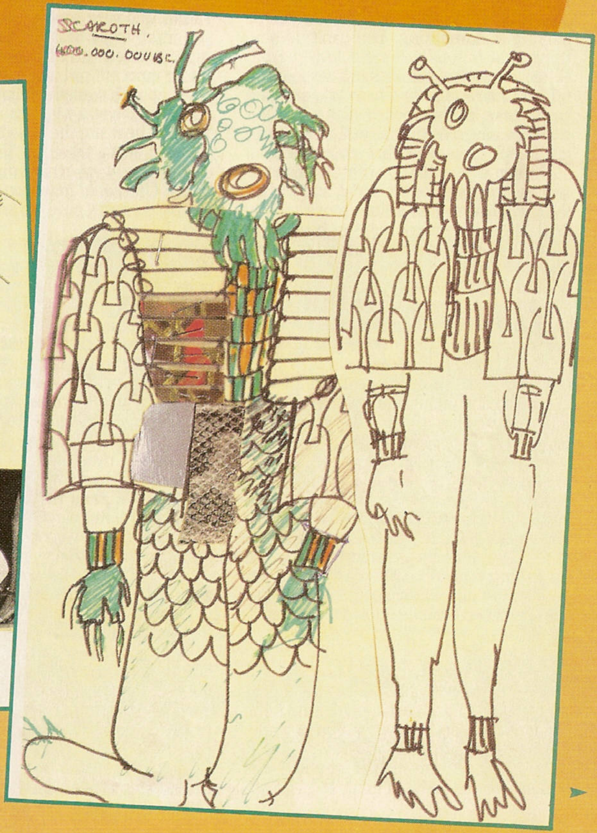
Tom Baker had a say in Doreen's costume designs for Lalla Ward. *City of Death.* Photo © BBC Video.

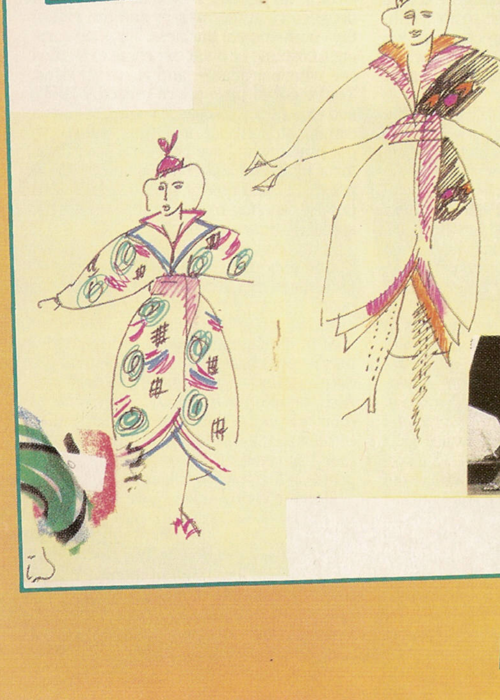

ROMANA.
ASSISTANT PRIEST.
DOUBLE HAT
CARTRI
PLEATS
ARCHIMANDRITE





Doreen James' original sketches from her two *Doctor Who* stories. Clockwise from top: Romana and the assistant priests from *The Androids of Tara*, Scarlioni's expensive-looking dressing gown from *City of Death*, the monster derobed, two of the countess's garments from *City of Death* and the original sketch for Count Grendel's costume in *The Androids of Tara*. Pictures courtesy of Doreen James.


SCAROTH.
000.000. DOUBLE



Tom Baker fools around with the cast and crew of *The Androids of Tara* at Leeds Castle. Photo © BBC.

method for designing the costume. "You go through fashion magazines, because while you might be relating it to a certain period, or an abstract idea, you want it to be current as well. It's quite nice to get an element of what's current at the time, so it has some relevance. I'm not saying that when you find a look you're a slave to it; I think you simply take elements when you're looking at something. You can't do anything that is totally limited to a period. When you look at old films of a certain period, you know exactly where you are; you can't shake off that look completely. It's a way of passing messages as well, and you can give people clues as to what you're saying.

Doreen is less happy with the monster she had to create for the serial, and wishes there had been just a little more money available. "There was a monster bear in the story," she elaborates, "but we couldn't afford to make the bear because our budget had already been stretched. I had to go out and hire a bear costume for the scene. Running along on a sunny day it looked just like what it was – a bear skin. Even though it was only seen for a very brief time, it looked a bit sad.I wanted to make a slightly more fantastical head that didn't look exactly like a bear, but we couldn't afford it."

When asked if there were any humorous incidents that took place during the shooting of *The Androids of Tara*, Doreen recalls one moment which involved the show's star. "There was a scene outdoors, where Tom Baker was fishing using a period fishing reel. When he cast it, half the rod flew off and landed in the pool! It was safely retrieved, but the crowd loved watching it."

BACK TO SCHOOL

Doreen returned to *Doctor Who* the following year for *City of Death*, one of the highlights of Season Seventeen. Once again, the director was Michael Hayes, which may have been the reason why she was assigned to the serial. "I think so, although you don't normally work for somebody twice."

In *City of Death*, Romana was now played by Lalla Ward. Once again, a new look for the character had to be created and Doreen spent a lot of time on the drawing board coming up with various ideas. "It was a matter of finding her image. Mary Tamm was very sophisticated, so how do you jump from Mary Tamm being very sophisticated to Lalla ward having this young innocent girl image? I was trying to come up with something that was a bit of a frock, and it was a whole range of drawings to say "These are the possibilities – this is the road north, these are the roads south, east and west, so which direction are we going? One could have gone down each of the roads and come up with a different idea.

"It was Tom Baker who actually came up with the idea of Romana's schoolgirl outfit, which everyone thought was brilliant. It was a little bit sophisticated, but also innocent at the same time.

"The idea made sense, because you were going to get schoolkids who wore uniforms watching and it must have been quite nice for them seeing somebody in uniform and thinking 'Ours look like that,' or 'I wish mine was like that!'"

Doreen's most impressive designs in *City of Death* were for Scaroth, the last of the Jagaroth, and his 'human' alter-ego, Count Scarlioni, played by Julian Glover. Although Scaroth's costume had more of an Egyptian influence, both incarnations were linked by similar colour themes. "For Scaroth, we just had to decide on what sort of being he was. I think special effects did the head. With his dressing gown I wanted to convey the fact that there was money around, and I thought that did it. If I had put him in an ordinary dressing gown, he could have been anybody. I also wanted to tie in with the other colours, which gave it a nice unity."

Most of the other costumes were easier to put together. For Catherine Schell , who played the countess, her impressive wardrobe was selected on a shopping expedition, while the other costumes for Duggan and the various extras were selected from stock. "They were just ordinary people set in that time, so the extras didn't have to wear anything special."

BUT IS IT ART?

City of Death was also the first *Doctor Who* story to take the cast and crew abroad for location filming. As costume designer, Doreen was one of the small group of crew members who actually got to travel to Paris for the shoot. "It was rather nice," she recalls. "They took the cameras, the sound, the production secretary; there weren't a lot of people, and there were only two actors that went. The extras were already out there, so it just meant getting their sizes, which was fun, because French sizing isn't at all like English sizing. We had a little bit of a problem with that."

Doreen also remembers the now infamous scene which featured John Cleese and Eleanor Bron as a pair of pretentious art lovers. "I think that was because they knew Michael (Hayes) who wanted them to play the art critics, and they were wonderful. I had to dress Eleanor Bron as well, which was a lot of fun."

Doreen James' recent projects have been more entrepreneurial in nature, allowing her to combine her creativity with managerial skills. The first enterprise is StarMakers, a company she formed with makeup designer Sheelagh Wells, a former BBC makeup artist who worked on *Mawdryn Undead* during the Peter Davison era. The two designers have created a wedding consulting service which offers anything from a one-time meeting to designing and preparing the complete makeup, hair and gowns.

Doreen's other project is The Costume Group, an agency which acts as liaison between costume makers and the rest of the entertainment business. "Anyone wanting a costume or outfit can come to me and see what's available, and at what prices. You've got to have prices related to skills and experience, because you've got people coming straight out of college, and you've got people who have been in the business for a long time. There is a difference in price, skill, and quality, and the idea is that people can ring me up and tell me what sort of costume they need."

She goes on to explain that her agency fills an important need in the business by providing a much-needed network for her peers. "It can be quite tough getting work, especially now," she points out. "There are a lot of girls coming out of college, and if they're not channelled into work their talents are just wasted, and that's very sad. Also, people move around, they change their telephone numbers around and it's harder to stay in touch with them. The time has come for an agency to put these people in touch with each other."

Doreen James looks back at her work on *Doctor Who* with a certain degree of pride. "I suppose the one thing that can make me feel that way is that *Doctor Who* doesn't really have a lot of money. With a big budget, anyone should be able to do it, but if you haven't got the money, trying to come up with something is quite a good trick."

ACTING THE PART

Julian Glover

Photo © BBC Video

Julian Glover is a distinguished actor, perhaps best-known for his appearances in the James Bond film *For Your Eyes Only* and *Indiana Jones and the Last Crusade.* As Peter Linford discovers, it's not a bad career for a man whose head was once made of spaghetti . . .

"I've done so many interviews about *City of Death* that I've really got rather bored with it," observes *Doctor Who* guest star Julian Glover.

"I mean, it's nice to be remembered for anything, to have your name kept alive, but there's only a limited amount you can say about the same thing."

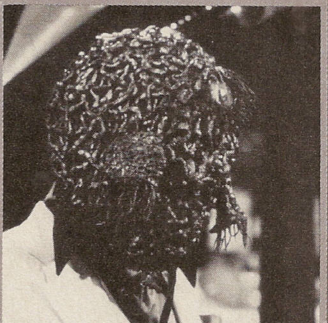
I concur, and observe that one of the things he's been known to say is that he actually found the script rather dull. "Yes. Well we all did at the time. Perhaps dull is the wrong word, but it was all rather uneventful and rather silly. Slow and pedestrian. But then we saw the way that Tom Baker worked on it and we started to realise that we could bring the whole thing alive. A lot of hard graft went into getting the text right and so eventually it became un-dull and started to become fun. And we all got our heads around the around the rather *Star Wars*y kind of concept. It was an utterly amazing concept – this whatever it was being in all times and places. Once that idea had registered we could take it seriously. It was very difficult to take seriously in the early scripts but we got a lot of co-operation from the writer (Douglas Adams) who gave us the notion of Scarlioni, and once we knew who he was, that he wasn't just a piece of green spaghetti . . . But he *was* a piece of green spaghetti, that was the trouble, and it was extremely uncomfortable. I was given a model of the thing last year by some *Doctor Who* people in Newcastle. The mask was very awkward. We had to have two suits made because the neck of the spaghetti head was much too large to fit into an ordinary shirt collar. We had to cheat on that so I hope you don't notice the difference. Also, because I couldn't really see and the words were put on afterwards he began to walk in this rather stilted and obvious manner. Very gauche. But we thought it made sense for him to be gauche because his head was very gauche. It wasn't a very subtly contrived mechanism through which this thing should operate. We thought that he probably picked up the mores of whatever time he was in and used those mores to fit himself."

All very awkward. I wondered if his previous *Doctor Who* rôle of Richard the Lionheart, in 1965's *The Crusades*, had been any easier.

"Well there was no spaghetti in that one. But there *was* a role model for the part, Richard being a real person. And I did him again – twenty years later (in a 1982 production of *Ivanhoe*) when I next worked for Douglas Camfield I was again playing Richard the Lionheart."

Did this mean he played the same rôle, or did he look at the surrounding script and decide it was a different character? "Well, Richard the Lionheart is someone that we all know about. We know about him in a particular set of circumstances. It wasn't any more peculiar a set of circumstances than any other set of circumstances that Richard had to cope with. Obviously I was a much younger actor the first time. Also there were things in the script that Douggie picked up on which you might ask Jean Marsh (who played Joanna) about, too. We had to soft pedal on some of it, such as the suggestion that the relationship between him and his sister was not just that of siblings. We worked on that script with Bill Hartnell and the writers, saying that you couldn't splash around in those sorts of waters in a children's programme like *Doctor Who*. You couldn't in those days anyway. That was an interesting aspect of it, and the relationship between him and Saladin was interesting too. And we had Bernard Kay as El Akra, or whatever his name was. El-baddie-naughty-person."

Rather more exotic climes than Riverside studios were on offer when Julian featured in the movie *Indiana Jones and the Last Crusade.* "Yes, there were some lovely locations in that but I only got to go to Spain. They took Harrison Ford, Sean Connery and co. all the way to Petra for one day's filming – the sequence where we see them go into the cave. The cave interior, where my head got melted, was all in the studio. On *City of Death* I didn't get to go to Paris either. Maybe *that's* why I thought that story was dull . . ."



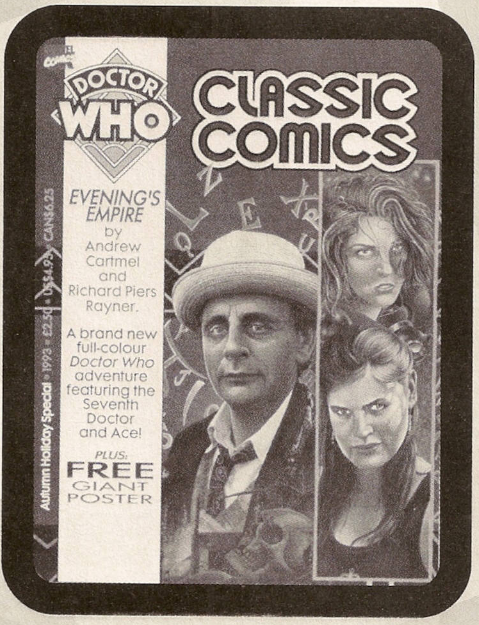
The discomfort of the Scaroth mask prompted Julian Glover to sometimes relegate the task of wearing it to Richard Sheekey. *City of Death.* Photo © BBC Video.

Andrew Cartmel

Richard Piers Rayner

EVENING'S EMPIRE

All new full colour adventure


DOCTOR WHO
CLASSIC COMICS
EVENING'S EMPIRE by Andrew Cartmel and Richard Piers Rayner.
A brand new full-colour Doctor Who adventure featuring the Seventh Doctor and Ace!
PLUS: FREE GIANT POSTER
Autumn Holiday Special • 1993 • £2.50 • US$4.95 • CAN$6.25

Middlesbrough. 1993. The Doctor is at a canal. UNIT are recovering wartime aircraft. Muriel Frost is communicating with the dead. Local girls are disappearing. The Q'Dhite are using a new source of existence. And Ace is . . . where?

Evening's Empire **- a new graphic adventure for the Seventh Doctor and Ace that takes them from the North East of England to a far away coliseum...and somewhere in-between.**

ON SALE IN SEPTEMBER!

What the Papers Said

Photo © BBC

One of the most significant turning points in *Doctor Who*'s long, and mostly harmonious, association with the British press came in 1986. The goodwill of the tabloid newspapers had once been a useful publicity tool for the show's benefit, but as the Colin Baker era ended and the Sylvester McCoy era began the tide began to permanently turn for the worse. The postponement of Season Twenty-Three and Colin Baker's treatment became more than simple news items. *Doctor Who*'s misfortunes were now a stick to publicly beat the BBC with.

1985's postponement had given rise to a lack of faith in the Corporation which was still growing in 1986. The year began with *The Times* describing "BBC doubts over future of *Dr Who*."

"The ending of the next series of *Dr Who* has been left unwritten to enable the character in the 22-year-old programme to be killed off if BBC executives decide they are unhappy with the show," wrote David Hewson on 14th January.

"The series, delayed for a year by Mr Michael Grade, controller of BBC1, may well turn out to be the last for the time-travelling doctor . . . Mr Grade has not yet decided whether the TARDIS is about to make its final journey in the series, to be shown in the autumn with Colin Baker as the doctor. At the weekend Mr Grade defended his decision to delay the series, describing it as 'tired and unimaginative' and too violent."

Unbeknown to the press, there *were* production difficulties over the last story in the *Trial of a Time Lord* season. The death of key scriptwriter Robert Holmes, the stipulations of a vague new dramatic brief from Michael Grade and the prospect of a season comprising a mere fourteen episodes were all causing problems. While nobody could have denied that producer John Nathan-Turner needed to pull a rabbit out of the hat, nobody expected Bonnie . . .

"Peter Pan to rescue of Dr Who" announced the London *Evening Standard*, the first to break the news on Thursday 23rd January. "Television executives are hoping that some of Peter Pan's immortality will rub off on the programme, which has the threat of BBC1 controller Michael Grade's axe hanging over it.

"Bonnie Langford, currently starring in *Peter Pan* at the Aldwych Theatre in London was chosen for the *Dr Who* role because of her 'sparkling' personality. The former child star, who made her big-time debut in TV's *Opportunity Knocks*, has never had an image linked to violence. At the age of just 12 she played in *Just William*, as Violet Elizabeth, later starred in the West End and kicked off part of her goody-goody image in Wayne Sleep's *Hot Show* on BBC TV. In *Dr Who*, she will help develop the humour of the programme."

The day after, Bonnie revealed to *The Daily Mirror* that one of her first tasks as new character Melanie Bush, would be to try to get the overweight Doctor to diet. "Actually, I'm a bit of a health freak myself," she told reporter Patricia Smyllie. "I'm glad to be playing a grown-up part."

The Daily Mirror warned readers that "Melanie annoys the Doctor by constantly singing in the Tardis, but it is being hinted that the two will develop a closer bond than normal. Colin Baker dismissed any idea of romance though. 'There will be no hanky panky in the Tardis,' he said firmly."

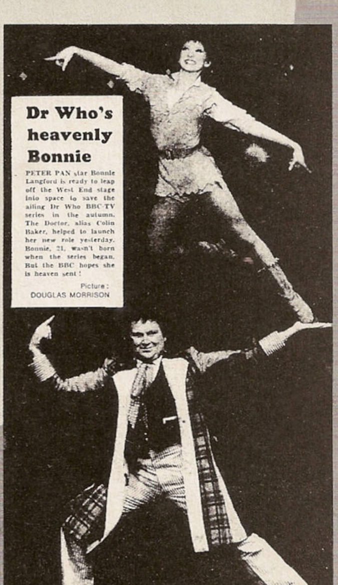
The first phase of the show's relaunch plan had gone smoothly. *The Daily Mirror*, *The Daily Express*, and *The Daily Mail* were just some of the papers giving extensive column space to the Doctor's new assistant, in the biggest blaze of publicity yet seen for a new companion. The public had been sold on the Doctor's new girl. Now they had to be convinced about the Doctor's new show . . .

"It is going to be a touch of the 'Yah-boo-smellies' rather than 'Dirty Harry'" a windswept Colin Baker told *The Daily Express*'s Louise Court, on location for *The Mysterious Planet*.

"No-one is happier to be in front of the cameras than Baker," reported the *Express* on Saturday 12th April. "The trial of the show in real life will be paralleled on screen this autumn as the Doctor faces a court of Time Lords who have charged him with breaking the first law of time, intervening in the course of history.

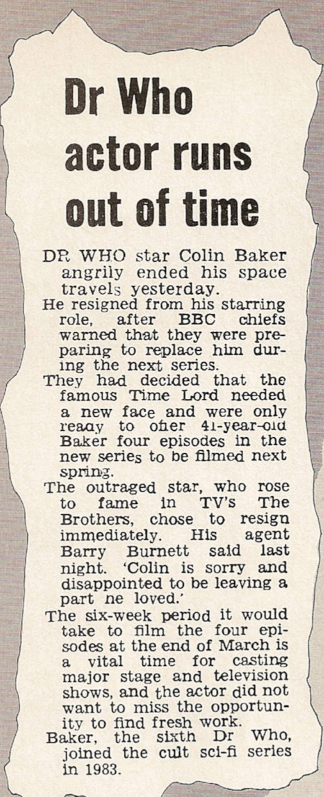
"Objectively I suppose the programme is in the dock," Colin told the *Express*. "But I'm pleased to find I don't feel that way. I wondered if I would feel hunted every second in front of the cameras because you don't do your best work that way, but I'm glad that I don't. I was frustrated more than angry about all the upsets last year because you are being put at the mercy of other people's decisions. I believe that the part of Dr Who was made for me, and vice-versa and if I could have my way I would play him all year round with just Christmas and two weeks holiday off."

Fortunately Colin hadn't taken the postponement as a judgement on his performance, and joked: "I have this characteristic of many actors of thinking I am brilliant and I couldn't imagine that anyone else could think I wasn't. But because I had only done one series before, I suppose I thought that as it had run for 23 years, ►


Dr Who's heavenly Bonnie

PETER PAN star Bonnie Langford is ready to leap off the West End stage into space to save the ailing Dr Who BBC-TV series in the autumn. The Doctor, alias Colin Baker, helped to launch her new role yesterday. Bonnie, 21, wasn't born when the series began. But the BBC hopes she is heaven sent!

Picture: DOUGLAS MORRISON



Dr Who actor runs out of time

DR WHO star Colin Baker angrily ended his space travels yesterday.

He resigned from his starring role, after BBC chiefs warned that they were preparing to replace him during the next series.

They had decided that the famous Time Lord needed a new face and were only ready to offer 41-year-old Baker four episodes in the new series to be filmed next spring.

The outraged star, who rose to fame in TV's The Brothers, chose to resign immediately. His agent Barry Burnett said last night. 'Colin is sorry and disappointed to be leaving a part he loved.'

The six-week period it would take to film the four episodes at the end of March is a vital time for casting major stage and television shows, and the actor did not want to miss the opportunity to find fresh work.

Baker, the sixth Dr Who, joined the cult sci-fi series in 1983.

◄ maybe it was me. But everyone at the BBC said that I had nothing to do with Michael Grade's decision."

On 14th August *The Daily Mail* provided the first suggestions of a verdict from the programme's one-man jury. "BBC1 controller Michael Grade has still not decided if the long-running show, shelved for 18 months because it was judged 'too tired and violent,' should continue, despite a dramatic revamp. Mr Grade said last night: 'It seems to have improved but I want to see future episodes before I make a final decision.'"

Viewers got to decide if the wait had been worthwhile when the show finally returned on Saturday 6th September. On 30th August, *The Times*' Angelia Johnson publicised the programme's return, and spoke to producer John Nathan-Turner. He told her: "Some people wrote in to the BBC complaining that the programme was too dependent on violent clashes between characters. So we toned down the action and substituted the violence with with humorous interludes between the actors."

Today, whose launch had provided Britain with its first colour national newspaper, announced "The good doctor returns" on 6th September. "There will be an important new fan when *Doctor Who* returns to the screen tonight (BBC1, 5.45pm) after serving an 18-month suspended sentence imposed by BBC boss Michael Grade. She is just 17 months old but has a special connection with the Doctor himself. She is Lucy Baker, the daughter of actor Colin Baker who was at the controls of the Tardis when the show was axed. 'The producer, John Nathan-Turner, phoned me to tell me the news that that it was being taken off before I read it in the newspapers,' Baker said. 'It was fairly devastating. Lucy hasn't seen me as Doctor Who yet, although she did see me on *Wogan* the other night talking about the new series.'

"Baker, who is married to actress Marion Wyatt, added: 'In fact Lucy helped me put the show's suspension in perspective. We lost our first son and news of the suspension came as Lucy was due to be born. It made me realise a that a job is just a job. I was able to spend more time at home with her. The BBC effectively gave me paternity leave.'"

While the Doctor's trial continued and Judge Grade considered his verdict, *The Sunday Express* called John Russell as a witness for the defence. "Let us hope the BBC chiefs don't axe *Dr Who*," he wrote on 12th October. "The time traveller has been in top form on Saturday nights, even without the Daleks to fight.

"Of course, the effects aren't as special as Hollywood can make them but this show deserves a regular space in our schedules.

"The doctor is on trial but I think it would be mad to scrap him. Actor Colin Baker has put on so much weight that this is one BBC programme where license payers actually get more for their money."

Bonnie Langford's actual debut on the *Who* plan diet was marked in glorious autumnal colour by *Today* on 21st October. Submerged in a pile of leaves with a bearded Colin Baker, Bonnie admitted that there were only two main acting requirements for any female TARDIS crew-members. "First she must be able to run down a corridor screaming convincingly. Then she must ask with conviction: What do we do next Doctor? Bonnie, who play's Peri's successor Melanie, said: 'I can now do both quite well.'"

However colourful raking leaves with Bonnie may have seemed, a story about the show's 'cancellation' still made better copy and the press wouldn't let it lie. Ian Lyness, writing for *The Daily Express* on 25th October, asked Colin Baker about his wilderness years. "When the series was frozen into a time lock 18 months ago, it was the cue for Colin's career to go into limbo, too.

"It was frustrating for me. I was still under contract to the BBC and being paid for doing nothing, which sounds wonderful but meant I wasn't free to do any other work. I had to get permission from the BBC if I wanted to do anything else and they weren't very keen.'"

Colin added that the return of *Doctor Who* had added to his sense of well-being. "I'm very relieved that it's back and I hear rumours that another series is planned,' he said."

The first hint that the show was actually safe unfortunately came hand in hand with the first indication that its star was in peril. On 29th November *The Daily Mirror*'s Tony Purnell announced that "*Dr Who* is safe . . . " before warning "but time is running out for Colin Baker, the actor who plays him.

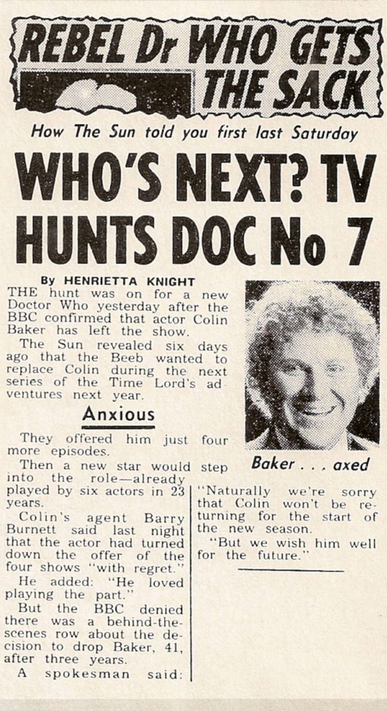
"BBC top brass have reprieved the show but are still dithering over tousle-haired Colin . . . Bonnie Langford who plays the Good Doctor's sidekick in the current series (BBC-1, 5.20pm) which ends next week has already got a new contract. But outspoken Colin, who criticised the bosses when the programme was shelved for 18 months, is still waiting to hear his fate. His agent Barry Burnett said: 'We don't know what the BBC are playing at. But they still have a few days to pick up the option on Colin.'"

This was obviously far too long to wait for *The Daily Mirror* who considerately offered some rather unimaginative casting suggestions of their own.

"A change of doctor is no problem," Mr Purnell sensitively opined. "The Time Lord can swap shape at the drop of a tardis . . . Jon Pertwee, now better known as Worzel Gummidge, said 'If I was available I would consider going back into the series.' Patrick Troughton said: 'It was great fun playing the doctor. If I was asked I'd give it serious consideration.' But Peter Davison wasn't so keen. He said: 'If they asked me to do it again in about 20 years time I'd think about it. At the moment I'm happy doing other things.'

"Dr Who? Right now that's just about anybody's guess."

Not content with recasting the character, the press were also looking to sack the show's writers. Maureen Paton, at one time *The Daily Express*'s Dalek-mad *Doctor Who* fan, hung up her scarf in shame on 2nd December. "Long ago in a distant galaxy, you could always rely in BBC1's *Doctor Who* for a good story. There was instant drama wherever our hero went. If he wasn't busy denting Daleks, he was nearly strangling himself with his own scarf as he fled from a chorus line of Cybermen. But time has seriously warped the show. Nowadays the wild gleam in his eye presumably means that he can't understand a



REBEL Dr WHO GETS THE SACK

How The Sun told you first last Saturday

WHO'S NEXT? TV HUNTS DOC No 7

By HENRIETTA KNIGHT

THE hunt was on for a new Doctor Who yesterday after the BBC confirmed that actor Colin Baker has left the show.

The Sun revealed six days ago that the Beeb wanted to replace Colin during the next series of the Time Lord's adventures next year.

Anxious

They offered him just four more episodes.

Then a new star would step into the role—already played by six actors in 23 years.

Colin's agent Barry Burnett said last night that the actor had turned down the offer of the four shows "with regret."

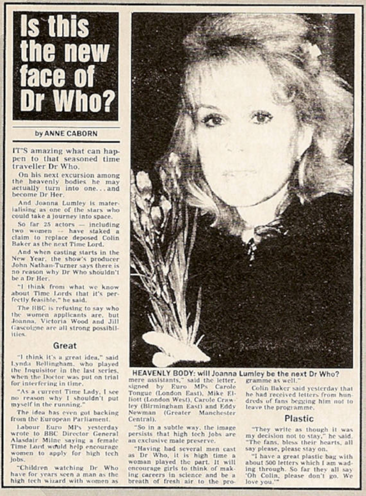
He added: "He loved playing the part."

But the BBC denied there was a behind-the-scenes row about the decision to drop Baker, 41, after three years.

A spokesman said: "Naturally we're sorry that Colin won't be returning for the start of the new season.

"But we wish him well for the future."

Baker . . . axed



Is this the new face of Dr Who?

by ANNE CABORN

IT'S amazing what can happen to that seasoned time traveller Dr Who.

On his next excursion among the heavenly bodies he may actually turn into one... and become Dr Her.

And Joanna Lumley is materialising as one of the stars who could take a journey into space.

So far 25 actors — including two women — have staked a claim to replace deposed Colin Baker as the next Time Lord.

And when casting starts in the New Year, the show's producer John Nathan-Turner says there is no reason why Dr Who shouldn't be a Dr Her.

"I think from what we know about Time Lords that it's perfectly feasible," he said.

The BBC is refusing to say who the women applicants are, but Joanna, Victoria Wood and Jill Gascoigne are all strong possibilities.

Great

"I think it's a great idea," said Lynda Bellingham, who played the Inquisitor in the last series, when the Doctor was put on trial for interfering in time.

"As a current Time Lady, I see no reason why I shouldn't put myself in the running."

The idea has even got backing from the European Parliament.

Labour Euro MPs yesterday wrote to BBC Director General Alasdair Milne saying a female Time Lord would help encourage women to apply for high tech jobs.

"Children watching Dr Who have for years seen a man as the high tech wizard with women as mere assistants," said the letter, signed by Euro MPs Carole Tongue (London East), Mike Elliott (London West), Carole Crawley (Birmingham East) and Eddy Newman (Greater Manchester Central).

"So in a subtle way, the image persists that high tech jobs are an exclusive male preserve.

"Having had several men cast as Dr Who, it is high time a woman played the part. It will encourage girls to think of making careers in science and be a breath of fresh air to the programme as well."

Colin Baker said yesterday that he had received letters from hundreds of fans begging him not to leave the programme.

Plastic

"They write as though it was my decision not to stay," he said. "The fans, bless their hearts, all say please, please stay on.

"I have a great plastic bag with about 500 letters which I am wading through. So far they all say 'Oh Colin, please don't go. We love you.'"

HEAVENLY BODY: will Joanna Lumley be the next Dr Who?

word of the script any more than the rest of us, and is only staggering on in order to clear the mortgage on the Tardis.

"For the past 12 turgid weeks, the Doctor's patience has been sorely tried in a court-room that looks like a heavenly hairdressing salon, with ludicrous helmets on every head. In a plot that lurches from farce to worse, the Doctor is hurtled back and forth through space like a bap in a bunfight as the trial reveals his past and future. He is supposed to be in the dock to face charges of genocide, but things have been so unbelievably bureaucratic that he might as well have been up for non-payment of parking fines during the 900 years of his life.

"Colin Baker plays the Doctor with an air of abandon that strongly suggests he has left his brain behind, for fear it might get damaged in transit. One can hardly blame him for the relentless whimsy. Bonnie Langford plays his assistant Mel as if she were still in pantomime which, in a manner of speaking, she is."

If Season Twenty-Three *was* a pantomime, it was bereft of a happy ending. "*Dr Who* actor Colin Baker is to leave TV's longest-running science fiction series," declared Steve Clarke in the London *Evening Standard* on 18th December. "Mr Baker's agent Barry Burnett said: 'Colin is sorry and disappointed to be leaving a part he loved. The BBC only asked him back for four episodes and he didn't want to go back for such a short period.'"

The following day the national press, all bereft of a quote from Colin himself, seemed as mystified and surprised as everyone else. *The Guardian*'s media editor Peter Fiddick said: "In 23 years on BBC-1 it has had six doctors with 26 assistants, of whom Bonny Langford is the latest. The plan for the latest Time Lord was that after four episodes of the next 14-week series he would be re-generated into some other Equity member ... Mr Baker, at present in pantomime in Brighton, reckoned that six weeks' filming next March for four weeks' family audiences in the autumn would not compensate for lost chances in theatre, film, and other television work."

This was, of course, not the first occasion in *Doctor Who*'s history where the programme's star had been ousted . However, the public exposure and indiscreet nature of his departure was painful – especially in light of Colin's oft expressed wish to beat Tom Baker's record of seven years in the rôle. A common quote in the press of the 19th was from "a BBC spokesman" who said: "Naturally we are sorry that Colin will not be returning for the start of the new season, but we wish him well for the future."

As 1987 began *Doctor Who* was in an unprecedented state of uncertainty, both in public and behind the scenes. For the first time the programme was without a script editor, a producer and a star. Colin finally broke his silence to *The Sun* in a two-part interview beginning 6th January. He talked frankly about his feelings on losing such a cherished job, and the painful loss of his son Jack to Cot Death Syndrome. "It certainly made me able to cope with the likes of Michael Grade," he confessed to reporter Sue Carroll. "He might be the Controller of the BBC, but even he can't hurt me.

"To be honest, there have been times when I felt like just throwing everything in. I have considered selling our cottage, packing up and moving to a little place in Cornwall. I wouldn't mind running a corner shop and living an ordinary life.

"I honestly do still dream that Grade will turn up on my doorstep and say it has all been a terrible mistake, but I realise that this will never happen now."

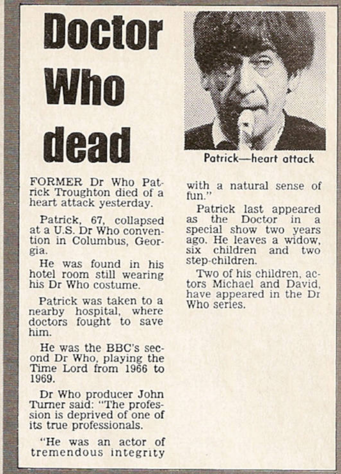
As Colin came to terms with his treatment, the BBC recalled John Nathan-Turner to the programme he'd thought he'd left behind. A new script editor and, ultimately a new Doctor, would soon get to work redefining an institution which was forever tarnished in the eyes of the press.

Merely a month after the announcement of the show's seventh Doctor, the public learnt of the death of one of its best-loved stars. On 28th March 1987 Patrick Troughton died. Tributes to the Second Doctor were numerous but, in keeping with the very private man who played him, fittingly low-key. "Actor Patrick Troughton died after suffering a heart attack at a *Dr Who* convention in the U.S. last night," reported *The Mail on Sunday*. "He was appearing at the convention in Georgia with Colin Baker, who quit as the Doctor in the long-running series earlier this year. Troughton was rushed to hospital in Columbus, Georgia, after collapsing and died soon after.

"Last night John Matham-Turner, producer of the *Dr Who* series, said: 'Patrick will be sorely missed by the acting profession in general and the *Dr Who* family in particular. He was an actor of tremendous integrity with a natural sense of fun. The profession is deprived of one of its true professionals.'"

The Guardian's Susan Tirbutt noted the liberating effect *Doctor Who* had on Troughton's career: "An actor who specialised in television and film work, Patrick Troughton had before *Dr Who* often been cast in the parts of slightly seedy, uncomfortable men, often huddled in an overcoat."

Peter Cotes, writing in *The Daily Telegraph*, suggested that "Pat Troughton was one of those always dependable and highly accomplished character actors of which the British theatre has never been short. Often in the 'wings' they have graced the stage whenever called to *act*, adding to the lustre of every production and providing a bonus to the overall proceedings by the strength of their characterisations. Troughton was a strong and unobtrusive actor who was an excellent swordsman. His success in *Dr Who* enabled him to display his extrovert side to the utmost."



Doctor Who dead

Patrick—heart attack

FORMER Dr Who Patrick Troughton died of a heart attack yesterday.

Patrick, 67, collapsed at a U.S. Dr Who convention in Columbus, Georgia.

He was found in his hotel room still wearing his Dr Who costume.

Patrick was taken to a nearby hospital, where doctors fought to save him.

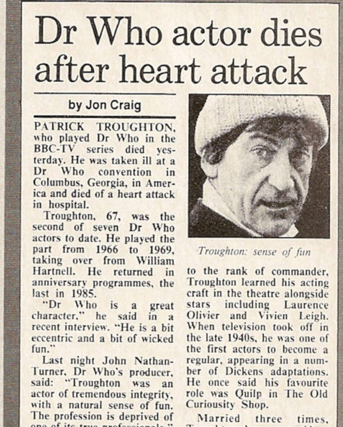
He was the BBC's second Dr Who, playing the Time Lord from 1966 to 1969.

Dr Who producer John Turner said: "The profession is deprived of one of its true professionals.

"He was an actor of tremendous integrity with a natural sense of fun."

Patrick last appeared as the Doctor in a special show two years ago. He leaves a widow, six children and two step-children.

Two of his children, actors Michael and David, have appeared in the Dr Who series.



Dr Who actor dies after heart attack

by Jon Craig

PATRICK TROUGHTON, who played Dr Who in the BBC-TV series died yesterday. He was taken ill at a Dr Who convention in Columbus, Georgia, in America and died of a heart attack in hospital.

Troughton, 67, was the second of seven Dr Who actors to date. He played the part from 1966 to 1969, taking over from William Hartnell. He returned in anniversary programmes, the last in 1985.

"Dr Who is a great character," he said in a recent interview. "He is a bit eccentric and a bit of wicked fun."

Last night John Nathan-Turner, Dr Who's producer, said: "Troughton was an actor of tremendous integrity, with a natural sense of fun. The profession is deprived of one of its true professionals."

After a wartime career in the Royal Navy, when he rose to the rank of commander, Troughton learned his acting craft in the theatre alongside stars including Laurence Olivier and Vivien Leigh. When television took off in the late 1940s, he was one of the first actors to become a regular, appearing in a number of Dickens adaptations. He once said his favourite role was Quilp in The Old Curiousity Shop.

Married three times, Troughton leaves a widow, six children and two step children.

Troughton: sense of fun

The death of Patrick Troughton was a tragic end to the most turbulent and unhappy twelve months in *Doctor Who*'s history. The show's new team, headed by Sylvester McCoy, had an enormous task on its hands restoring the BBC's faith.

Their efforts would be met with the most vicious criticism the programme ever received ...

Marcus Hearn

NB: All errors in quoted passages are as they were in the original reports.

TIMELINES

Compiled by Marcus Hearn

zzzzzzzzzZZZHHH KA-CHUD!

I feel compelled to respond to Tim Symonds' letter in **Doctor Who Magazine 203**. "A reviewer should be unbiased"? I couldn't disagree more; firstly to be impartial when writing a review is impossible, however hard one might try. Secondly, an unbiased appraisal (if it did exist) would be pretty pointless as it would be totally devoid of any opinions! I may personally rate *Vengeance on Varos* as a very good example of *Doctor Who*, but I'd much rather read an unfavourable review which is honest and heartfelt, than a timid effort which tries to please everybody.

Finally, a word about the comic strip. How could you do it!? You have surely provoked the most bitter outcry since John Nathan-Turner tried to give the police box the elbow. I refer of course to **DWM 203** and the replacement of our beloved "VWORP VWORP" with the ridiculous "zzzzzZZZHHH-CHUD!" Okay, so the new version may actually sound more like a TARDIS, but "VWORP VWORP" has come to be thought of as a kind of shorthand for the real sound, not to mention something of an institution. So bring back our VWORPs, or I may yet re-start a Bring Back Frobisher Campaign!

Lawrence Ahlemeyer,
Bramley,
Rotherham

I think you'll find that a casual examination of Final Genesis, *and a more detailed examination of the panel you refer to from Part 1, should tell you all you need to know. And penguin pals will be glad to hear that they're not going to* need to mount a *campaign to bring about his imminent return . . .*

Tim Symonds' letter (from **DWM 203**) appears to highlight an uncomfortable trend amongst *Doctor Who* fans. It would seem that not all fans are pleased with new *Doctor Who* fiction in either a novelised or comic strip form. Tim's opinion is valid, but I would like to use some of the negative points he raised to formulate my own observations.

In a sweeping statement, Tim dismisses the whole range of *New Adventures* novels and the Marvel comic strips. Okay, so this angle of *Doctor Who* may not be the gospel according to the complete televised run, but as one of the few remaining outlets for the continuation of the programme, it is all we have at present – and for that fact alone we should be glad. For someone who shows a keen passion for the show, I'm surprised that Tim hasn't found a Virgin novel or Marvel strip that he actually enjoys and can compare to the spirit of the television stories. Admittedly, the *New Adventures* range has produced more than one turkey; the whole *Timewyrm* saga plus two-thirds of *Cat's Cradle* spring to mind. But can anyone honestly read *Nightshade*, *Lucifer Rising*, *White Darkness* and *Birthright* and claim they betray the spirit of *Doctor Who?* I think not. As for the comic strip, what about the superlative *Memorial* (**DWM 191**)? Go on Warwick Gray – pen a *New Adventures* novel!

Finally, Tim continues to dismiss the whole McCoy era as a betrayal. Thankfully, he remains a lone voice in a sea of McCoy and Aldred fans; approximately 98% of pollsters would like to see the best Doctor/companion team in *Who* history back on their screens. It would seem that *Transit* caused a lot of animosity to be directed at Ben Aaronovitch (and I thought *Transit* was a cracking good read myself), so citing him as the cause for the supposed failure of the McCoy era is a little unfair. Ben is one of the few *Doctor Who* writers, of recent years, who has attempted to inject a little spice into the show and I thank Andrew Cartmel for encouraging this during his stint as script editor. Andrew's team of writers made a good job of patching up the show after the shaky Colin Baker era. After all, experimentation and risk-taking are what the show is all about. Without writers who have attempted to take *Doctor Who* in different directions, the show would have ended on *The Tenth Planet* in 1966.

So, to those sympathetic to the points Tim Symonds raised, I suggest you swallow your pride and turn your heads towards the development of new *Doctor Who* fiction that you are so keen to dismiss. It's the writers and artists at Marvel and Virgin who are keeping the show alive and until the BBC see sense and commission a new series, they remain the only source of quality *Doctor Who* fiction around. Enjoy it while you can.

Mark Stevens,
Bishops Stortford,
Herts

Way back in December last year, it was announced that the BBC were considering a feature-length drama production of *Doctor Who*. By May that special had been officially cancelled. In June, they decided to produce it after all. Now I discover from several sources that the film has been shelved again. All these various announcements beg the question – "What are the BBC playing at?"

On 3rd August I received a reply to a letter I sent to the Corporation's Viewer and Listener Correspondence department. It stated the BBC's reasons for cancelling the new production:

> "Unfortunately, the escalating production costs and unforseen logistical difficulties involved in pulling together such a major production in such a short space of time made meeting the 1993 deadline impossible. It also became apparent to Enterprises Management that on the basis of the final production budget the return on exploitation from overseas and video sales was not commercially viable."

In response to the first part of this paragraph, I really cannot believe that anyone really minds waiting until next year to see the special – the important thing is that some progress would have been made in bringing back the series. And with respect to the production costs, it has long been argued that *Doctor Who* can, and indeed has managed perfectly well without a big budget or hi-tech special effects.

It is strange to note that earlier in the letter, it is stated that "the idea was initiated by BBC Enterprises . . . because of the proved success of the series with overseas sales and home video." Compare this with the previous quote! Interestingly, no mention is made of the 'disagreement between Doctors' story which the national press reported.

Martin Pollard,
Torrington,
Devon

I might have known that it was too good to be true. The cancellation of *The Dark Dimension* really was the last straw. Not only have the good old Beeb built our hopes up, but their actions have resulted in Reeltime Pictures *Downtime* project being shelved, thus ensuring that there will probably not be any new *Who* to celebrate the anniversary. *Doctor Who* is a classic. It is one of the most successful and well-known television programmes ever. The show has been mucked around far too much by the BBC in recent years. The show should be celebrated some way this year by the BBC and it should go on to be one of the core parts of the BBC's future once again.

If the BBC seem content not to make any new *Who* then the show should be handed over to somebody who will.

Chris Orton,
Ferryhill Station,

County Durham

In my opinion, *Doctor Who* died after *The Trial of a Time Lord*, and I do not count anything after. Some people may say they thought *The Curse of Fenric* was excellent, but compare it to the reassuring Saturday night family programme that *Doctor Who* once was. It's gone!

And as for *The New Adventures!* I have never seen such a betrayal of a concept! It is for this reason that I am almost glad that the anniversary special was cancelled – it would be a visual *New Adventure*.

Looking at your annual poll, in the favourite Doctor column, I was pleased to see Tom Baker at his rightful place at the top, but what were Colin Baker and William Hartnell doing at the bottom!? Anyone who put Sylvester McCoy above these two should have a long think. I personally didn't take part in your poll, but I would like to take this opportunity to cast my favourite Doctor:

1) William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison, Colin Baker.

Alex Middleton,
Leeds,
West Yorks

While the results of your readers' survey certainly made interesting reading, one of your conclusions gave me cause for concern. You suggest that apparently 'no one wants to see' videos of ten stories, including *The Sensorites* and *The Time Meddler*. I am sure that this is not the case – I for one would very much welcome the release of these stories.

In view of the current rate of issue, it seems not unreasonable to hope that all surviving episodes of *Doctor Who* will eventually see the light of day on BBC Video. Given this, this parlour game of picking the 'Top Ten' stories for video release surely loses much of its significance. I welcome all new *Doctor Who* videos, not just those of my favourite stories, because I recognise that my preferences are as subjective as those of other fans. If, as you suggest, the BBC pays attention to your findings, it would be unfortunate if your comments were to frustrate the release of ten stories, all of which no doubt have their admirers.

John Winterton,
Mottingham,
London

What a pity that Mr Winterton and Mr Middleton neglected to register their opinions in the annual poll. The poll can only reflect the views of those who took part. Maybe next year even more of you will have a go...

Thanks must go to K.J.Wilkinson in **DWM 203** for the letter praising *ManoptiCon 2*. On behalf of the organising team I'd like to say that we're extremely happy that everyone enjoyed themselves and that the convention was a success. Once again we managed to raise approximately four thousand pounds for Christies Hospital, something we couldn't have done without the support of the attendees and the help of the guests, stewards, dealers, hotel staff etc. Thank you.

You'll be pleased to learn that we are organising ManoptiCon 3 to take place early in 1994. We hope to be even more successful than our last convention – and probably quite different too.

Julia Houghton,
Tyldesley,
Manchester

Next time **Doctor Who Magazine** prints their annual survey poll, may I suggest that when asked what story fans would like to see released on BBC Video they should ask for *The Dark Dimension*. Maybe then someone at the Beeb might get the message . . .

Or is that wishful thinking?

Terry Francis,
Somerton,
Somerset

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Jane Smale, **DWM** Data Coils, Marvel Comics, 13/15 Arundel Street, London WC2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date. Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

DOCTOR WHO **FANS SEEK NEW SEASON!** Send a polite letter to:
Mr Alan Yentob, Controller of BBC1, BBC TV Centre, Wood Lane, London W12.

DOCTOR WHO MAGAZINE **COMIC STRIP ART AND BOOKS FOR SALE BY POST.** For illustrated catalogue, send cheque or postal order for £3.50 (debited from first artwork order) to Lonely Arts c/o Interstellar Master Traders, 33 North Road, Lancaster, England. Shop hours 10ish – 6.00 Mon – Sat.

SET OF 3 B/White collectors illustrations/posters of Jon Pertwee, Patrick Troughton, William Hartnell. Limited amount available. £9.95 inc p&p.To order write to 26 Calder Drive, Walkden M28 5TH. All monies payable to Mr David Barber.

DOCTOR WHO **MERCHANDISE** For Sale. Mail-order specialists. Send stamp for catalogue. WHO BOOKS, 3 Linfields, Little Chalfont, Bucks HP7 9QH.

DOCTOR WHO ARTWORKS on request. For details contact Derek Gray, 1 Smith Crescent, Aberchirder, AB54 5TQ

WHO COLLECTION SALE. SSAE Martin Wakefield, 2a Maywin Drive, Homchurch, Essex.

DOCTOR WHO **MERCHANDISE** for sale. SAE to Mark, 119 Greenway, Lydd, Kent, TN29 9HF

CLUBS

When writing, please tell clubs you saw their address in **Doctor Who Magazine**.

MANCHESTER SOCIETY for Cult Television, 14 Daniel Fold, Rochdale, Lancs OL12 7JU

DOCTOR WHO **APPRECIATION SOCIETY** PO Box 3, Mountsorrel, Leicestershire LE12 7SY.

FRIENDS OF ***DOCTOR WHO*** PO Box 14111, Reading PA 19612-411 USA.

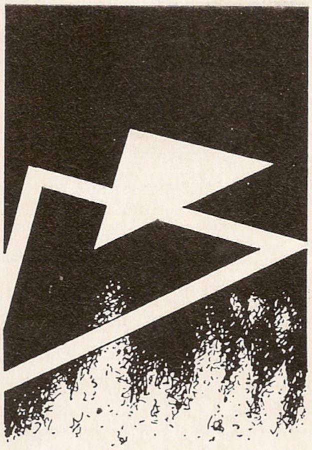
DOCTOR WHO **FAN CLUB OF AUSTRALIA** PO Box 148, Gladesville, NSW 211.

THE NEW ZEALAND ***DOCTOR WHO*** **FAN CLUB** PO Box 26311, Epsom, Auckland, New Zealand.

THE ***DOCTOR WHO*** **INFORMATION NETWORK** PO Box 912, Station F, Toronto, Ontario, Canada M4Y 2N9.

206 *Free postcards*

Doctor Who Magazine



starring
The Seventh Doctor
with Ace
and **Bernice Summerfield**

Final Genesis
by WARWICK GRAY

Part 4

Can the Doctor and his friends stop Mortakk from genetically restructuring all life on the alternate planet Earth?

Interview 1......................PIP & JANE BAKER
Interview 2......................DOMINIC GLYNN
Feature.......COLIN BAKER ON SEASON 23
Archive..............................PLANET OF FIRE
What the Papers Said...SYLVESTER MCCOY
Prelude.............THE DIMENSION RIDERS

Designer PERI GODBOLD
Assistant Editor MARCUS HEARN
Editor GARY RUSSELL

◆CLASSIFIED◆

MC008

COMICS BY MAIL

COMICS • T-SHIRTS • TRADING CARDS + MORE
TO RECEIVE OUR NEXT ADVANCE MAIL ORDER
CATALOGUE PLEASE SEND TWO 1ST CLASS STAMPS
OR £2,00 IF PREVIEWS REQUIRED.
OR GIVE US A CALL:

TIMEZONE

12 FISH STREET, SHREWSBURY,
SHROPSHIRE SY1 1UR
TEL: (0743) 365192 OPEN MON–SAT 10am-6pm

FREE PRIZE DRAW EACH MONTH
BACK ISSUES AVAILABLE
COMICS WANTED!

COSMIC COMICS

The back issue mail order service.
Send a stamped self-addressed
envelope for our free catalogue of
Marvel, DC and Independent comics.
All at cheap prices.
FREE COMIC
WITH YOUR FIRST ORDER
Send to:
COSMIC COMICS, PO BOX 1771,
LONDON E17 9PW

Sheffield Space Centre

33, The Wicker, Sheffield S3 8HS
Telephone: Sheffield 758905
We stock a large selection of S/F
Fantasy paperbacks, American
comics, Portfolios, Magazines etc
Open – Monday, Tuesday, Thursday,
Friday 10am – 5pm. Saturday 9am
Closed Wednesday. SAE for list.

DOCTOR WHO –
STAR TREK *NEXT GENERATION*
Free illustrated
36 page merchandise catalogue.
Send First Class Stamp:
John Fitton
(Books and Magazines)
1 Orchard Way, Hensall, Goole,
North Humberside DN14 0RT

JUST COMICS

SAE (28p Stamp) for
mammoth listing of
125,000 comic books.
Marvel, D.C., and
Independents.
Also sold: plastic bags and
other comic peripherals.

The Comics
Mail Order Specialist
(JUSTIN EBBS)
JUST COMICS
2 Crossmead Avenue,
Greenford, Middlesex
UB6 9TY

K9–BOOKS

A whole new world for **fans** of
Dr. Who to materialise into.

Books, Magazines, Posters,
Postcards, Models & collectables.

Come to K9-Books and see for
yourself a wide variety of Dr. Who
memorabilia and nostaliga. Meet
other fans and make new friends.

88-92 Chapel St. Salford,
MANCHESTER

DR. WHO AT CRAZY PRICES

Gallifrey Chronicles
(H/B) £5.99 + postage £1.50
Cybermen (H/B)
£5.99 + postage £1.50
Cyberman (S/B)
£3.50 + postage £1.50
Hundreds More Bargains at the
Dr. Who Specialist Bookshop –
Send Postal Order or Stamps worth 50p
to:-
Burton Books,
20 Marine Court, Marina
St Leonards-on-Sea,
East Sussex TN38 0DX

◆EVENTS◆

COMIC MARTS

Top dealers from across the country selling thousands of comics – back issues, new imports (Marvel, DC etc) – TV/Film magazines, books, posters, videos and all kinds of science fiction/fantasy material!

MANCHESTER
Saturday 11th September
Parkers Hotel, Corporation Street
LEICESTER
Sunday 12th September
YMCA Granby Street
LEEDS
Saturday 18th September
Leeds Metropolitan University,
Brunswick Hall, Merrion Way
NEWCASTLE
Saturday 25th September
Blackfriars Hall, New Bridge Street
NOTTINGHAM
Saturday 2nd October
Victoria Leisure Centre,
Gedling Street
LIVERPOOL
Sunday 3rd October
Gladstone Hotel, Lord Nelson Street
OPENS MIDDAY
Full details (SAE): Golden Orbit,
18 Nelson Street, York Y03 7NJ.

JUST COMICS

BATMAN COMICS
VFN/M unless
otherwise stated.

404 Batman Year 1 Pt1 by Miller	6.00
405 Year 1 Pt 2 Miller	4.00
406 407 Year 1 Miller	3.00
408 New Origin Jason Todd	4.00
409 410 New Origin Jason Todd	3.00
411-413	3.00
414-416 LD Starlin script	4.00
419, 420 Parts 3/4 Ten Nights Beast	5.00
421, 422 Jim Starlin Story	2.50
423-425	1.50
429 Part 4 A Death in the Family	6.00
430,432	1.25
431 Classic Batman cover	1.50
433 Pt 1 Many Deaths Batman	1.50
434, 435 MDOB Pt 2/3 Byrne	1.25
436 Part 1 Year 3	2.00
436 Part 2 Year 3	1.25
438, 439 Part 3/4 Year 3	1.00
440 Pt 1 A Lonely Place of Dying	1.50
441 Pt 3 A Lonely Place of Dying	1.25
442 Intro Drake as Robin LPOD	2.00
443-456, 458, 459, 461-485	.75
ANNUAL	
13 LD Superb George Pratt cover	1.75
14 Neal Adams cover	1.50
15 Grant, 16 Grant/Wagner Eclipso	1.50
BATMAN ADVENTURES (THE . . .)	
1 Based on new TV cartoon	1.00
BATMAN AND OTHER CLASSICS	
(1989) 1 Reprints The Origin	2.00
THE BATMAN GALLERY	
1 Slick f/p repros Classic covers	1.75
BATMAN GOTHAM BY CANDLELIGT	
NO* An alternate history Batman	2.75
DETECTIVE COMICS	
(all with Batman)	
481 ND Giant Rogers/Starlin/Russell	8.50
482 ND Giant Golden/Starlin/Russell	7.00
598 LD Giant Part 1 Blind Justice	4.50
600 Giant Part 3 Blind Justice	3.00
603-626	.75
627 Anniversary	2.00
628-637	.75
639-652	.60
AVENGERS WEST COAST	
(1985: 2nd series of West Coast Avengers)	
1 ND Giant	4.00
2-4 ND	2.00
5-9 ND	1.75
10, 11 LD	1.50
12-20	1.50
21-26, 29	1.25
27, 28, 30 LD	1.50
31-41	1.25
42-49 (42-45 Visionquest)	1.00
50 Byrne Original Torch	1.00
53, 54 Byrne Acts Vengeance	1.00

2 CROSSMEAD AVENUE
GREENFORD
MIDDLESEX
UB6 9TY

I AM INTERESTED IN ADVERTISING ON THE MARVEL (U.K.) CLASSIFIED PAGE. PLEASE SEND DETAILS:

NAME: ....

CO. NAME ....

SHOP/BUSINESS ADDRESS ....

....

.... POSTCODE ....

BUSINESS TEL NO: ....

POST TO: Advertising Department, Marvel Comics Ltd.,
Arundel House, 13/15 Arundel Street, London WC2R 3DX

ARCHIVE FEATURE

Serial 5H

CITY OF DEATH

PART ONE (drn: 24′ 25″)

On the barren surface of a primeval world, a huge spaceship attempts to take off. The pilot, a one-eyed being with green skin called Scaroth, protests that using warp thrust is suicide shortly before the ship explodes . . .

The Doctor and Romana are visiting Paris in 1979. While enjoying a break from sightseeing in a café, they are aware of brief jumps back in time which humans cannot detect. At the same time, in a château in Paris, Professor Theodore Nikolai Kerensky is conducting tests on scientific equipment for the rich Count Carlos Scarlioni: expensive tests financed by the selling of art treasures such as a rare Gutenberg Bible. Kerensky's tests are still flawed, and the Count obsessively urges him onwards.

In order to show Romana some beautiful artwork, the Doctor takes her to see the *Mona Lisa* at the Louvre. Another jump in time causes him to stumble into the lap of a rich lady admiring the picture, and then he notices a watching man in a raincoat is carrying a gun. He and Romana head off to the café, and the Doctor explains that he stole a bracelet from the woman. The trinket is in fact a micromeson scanner to monitor the Louvre alarm system: not the product of 1979 Earth. They have been followed by the raincoated man, a detective called Duggan, who forces them into the café at gunpoint.

The woman from the gallery, Countess Scarlioni, informs her husband that her bracelet has been stolen. The Count is furious and despatches two thugs to retrieve the bangle from the café, where Duggan is explaining to the Doctor that the Count appears to be connected with missing art masterpieces turning up, all of which seem to be genuine. Soon, Scarlioni's men collect the trio and take them to the chateau.

Whilst Kerensky is resting, the Count locks himself in the cellar. Staring into a mirror, he pulls away his human face mask to reveal the features of Scaroth . . .

PART TWO (drn: 24′ 33″)

The Doctor, Romana and Duggan are shown into the lounge by the Count's aide, Hermann. The Doctor's attempts to act like a stupid thief fail to deceive the Count and the trio are locked up in a room off the laboratory cellar by Hermann. The Doctor manages to open the cell door with his sonic screwdriver, and whilst Romana investigates whether another room is hidden behind the cell, the Doctor and Duggan examine the lab. Kerensky enters, and the duo watch as he uses a time bubble generated by his equipment to hatch an egg and age the emerging chicken to a skeleton in seconds. The Doctor then shows how the process can be reversed. For a moment, the face of Scaroth looms up in the time bubble, just before the action-hungry Duggan knocks out Kerensky.

In the lounge, the Count uses the bracelet and alien equipment to create a replica image of the Louvre, and to perfect the plan they will use that night to steal the *Mona Lisa.* In the basement, Romana reveals that there is a second room, bricked up about five-hundred years ago, and Duggan smashes his way in. Inside, the Doctor, Romana and Duggan discover six other *Mona Lisas,* all painted by Leonardo da Vinci. The Count's plan is clearly to steal the one in the Louvre, and to then sell all seven simultaneously to different dealers.

Duggan overpowers the Count and Countess, allowing the trio to escape the cellar. Whilst Duggan and Romana head for the Louvre to stop the robbery, the Doctor goes back to the TARDIS which is parked at a modern art gallery. His destination is Leonardo da Vinci's studio in Florence, 1505. He is soon discovered by a guard and Captain Tancredi. Tancredi is the image of Scarlioni, and recognises the Doctor . . .

PART THREE (drn: 25′ 24″)

With the Doctor captured, Tancredi explains that he is the last of the Jagaroth, a warlike race wiped out around four hundred million years ago. Some of his people reached Earth in a crippled spaceship, but on trying to leave again the craft exploded. Flung into the time vortex, Scaroth was fractured into twelve identical parts throughout Earth's history. As

Tancredi, he has persuaded da Vinci to produce another six *Mona Lisas* which Scarlioni can sell in 1979 to raise funds for his time experiments. The Doctor is tortured to reveal his knowledge of time travel, but manages to briefly overpower the guard and write 'THIS IS A FAKE' in felt tip on da Vinci's six canvasses, which he will use for the new *Mona Lisas*. When Tancredi enters a trance-like communication with his other selves throughout history, the Doctor seizes his chance to escape in the TARDIS and return to Paris, 1979.

Romana and Duggan reach the Louvre to find that the *Mona Lisa* has been stolen. When they trigger the alarms, they are forced to flee and rendezvous back at the café. In 1979, the Count gives Kerensky his new project: a more expensive machine financed by the sale of the *Mona Lisas*, the seventh of which Hermann enters the cellar with.

Breaking back into the château, Romana and Duggan are captured by Hermann. In the cellar, the Count tells Romana that he knows of her knowledge in temporal engineering, and orders her to build the field interface stabiliser which he needs to enter the time bubble. As a demonstration of his power, Scarlioni traps Kerensky in his own creation and ages him to death . . .

Photo © BBC Video

PART FOUR (drn: 25′ 08″)

The Doctor arrives at the chateau and tries to warn the Countess that her husband is a one-eyed alien, a fact confirmed by an Egyptian scroll which she has in her collection. By the time the Doctor is taken to the cellar, Romana has built the vital component since the Count has threatened to destroy Paris. Scaroth's aim is to travel back four-hundred million years and prevent himself from initiating warp drive. The Doctor, Duggan and Romana are locked in the cell again, whilst the Count speaks to the Countess for one last time. Although the woman forces him to reveal his alien face by pulling a gun on him, Scaroth uses another facet of the bracelet to kill her.

Duggan smashes open the cell door just too late to prevent Scaroth travelling back four-hundred million years in the time bubble. The trio dash across Paris to follow in the TARDIS, and materialise on the prehistoric plain near the Jagaroth ship. The Doctor points out that unless the ship explodes, there will be no radiation to activate an inert slurry nearby, and so create all life on Earth. Scaroth appears, calling out to himself, but a well-timed punch from Duggan knocks him cold. After two minutes, a limitation which Romana built into her stabiliser snatches Scaroth back to the cellar. Hermann, on seeing the one-eyed monster appear, causes the equipment to explode and a fire rages through the chateau.

With just one of the 'fake' *Mona Lisas* rescued from the fire and restored to the Louvre, the Doctor and Romana say goodbye to Duggan at the Eiffel Tower.

Photo © BBC Video

Photo © BBC Video

Photo © BBC Video

After contributing two stories to Season Sixteen of *Doctor Who (The Stones of Blood* and *The Androids of Tara)* David Fisher was invited to submit a variety of ideas for Season Seventeen by outgoing script editor Anthony Read towards the end of 1978. Two of these were taken up by producer, Graham Williams: the first being an idea about a planet with no metal and a huge monster (*The Creature from the Pit*), whilst the second was a response to a request from Williams for another parody (since *The Androids of Tara* had been a close spoof of *The Prisoner of Zenda*). The subject chosen this time was the character of Captain Hugh 'Bulldog' Drummond, a determined British adventurer created by 'Sapper' (the pen-name of Herman Cyril McNeile) in his 1920 thriller *Bulldog Drummond: the adventures of a demobilised officer who found peace dull.* Drummond appeared in numerous sequels from McNeile, and from 1922 onwards featured in many cinema films played by actors such as Ray Milland and John Howard. Spoofs had also been done in the film world, including one starring Jack Buchanan.

With *The Creature from the Pit* completed, Fisher set to work on a storyline generally referred to as *A Gamble with Time,* which dealt with a crook rigging the casino tables in Las Vegas to finance his own time-travel experiments. By late February 1979, the *Bulldog Drummond* influence then switched the serial to the setting of Monte Carlo, a rip-roaring adventure set in the Twnties with clear cut good guys and bad guys populating the pastiche. It was debated early on the day whether location filming could be afforded in France itself, as opposed to shooting with mock-ups at the Television Film Studios, Ealing.

A GAMBLE WITH SCRIPTS

The four scripts entitled *The Gamble with Time* were submitted in Spring 1979, and although contained many elements of what would become *City of Death,* were a quite different story.

Part One opened with a pre-credit sequence showing the splintering of Scarlioni, one of an alien race of Sephiroth, when operating a time bubble on prehistoric Earth. After the titles, the narrative then jumped forward to Paris, April 13th 1928, where the Doctor and Romana are taking a holiday. However, the Doctor alone experiences a time jump when a 1979 taxi and traffic jam suddenly appear. At a café in Montmartre, an artist called Bourget sketches a picture of Romana with three eyes. Studying the *Mona Lisa* at the Louvre, another time jump occurs. The Doctor sees the face of a Sephiroth momentarily over the picture, and also sees Bourget enter the gallery with what appears to be a copy of the *Mona Lisa.* As the two follow the trail to Bourget's studio, they in turn are being shadowed by 'Pug' Farquharson, an English rugger-playing type ('Pug' being a breed of bulldog). Pug joins the Doctor and Romana, and the trio learn that Bourget is being paid by a Count Scarlioni to age duplicates of the *Mona Lisa* to make them look like the real one. Some Slav thugs kill Bourget in his studio, but the Doctor, Romana and Pug escape. The Doctor decides to visit Leonardo da Vinci in sixteenth century Florence and travels back in the TARDIS to be captured by Captain Tancredi, and then rescued by K9 to return to 1928. Learning of Count Scarlioni, Pug and Romana break into his château to be captured by deranged scientist Professor Kerensky. The Doctor is also captured, and the mad Kerensky, fearing that the trio aim to steal his discovery, orders his Slav heavies to kill them by pumping poisonous gas into the cellar . . ..

In Part Two, the Doctor's party manage to escape the gas, and discover that the *Mona Lisa* has already been stolen from the Louvre. The trio decide to continue investigations in Monte Carlo where Scarlioni owns a casino. At the casino, the group encounter the elegant Count Carl Jaspers Scarlioni (inspired by Drummond's arch enemy, Carl Petersen), who looks identical to Captain Tancredi, and also his beautiful companion, Baroness Heidi von Kleist. The Doctor soon realises that a time device is being used by Heidi so that she can cheat at the roulette tables. Pug saves the life of the Honourable Anne Greenleefe, a compulsive gambler who is about to commit suicide. It transpires that the Count owns a villa behind the casino, in which Kerensky has a laboratory. The Doctor breaks into the villa to tamper with Heidi's time device, and whilst there sees Kerensky's experiments in time which should eradicate world hunger. Kerensky explains that the Count finances the experiments by cheating the gamblers at roulette in the casino. Returning to the casino, the Doctor finds that the Count has found the time device to have been tampered with (since Anne and not Heidi has been winning at the tables). The Count uses the device to blast the Doctor into the time vortex . . .

Part Three began with the Doctor arriving in da Vinci's studio in 1508, and being taken away as a demon by Father Xavier of the Holy Inquisition to be tortured in the castle owned by the Carlionis (being placed on the rack by Master Giovanni). Pug, Anne and Romana head back for Paris to get K9,

pursued by the Slav thugs, and reach the deserted barn where the TARDIS is parked. Leaving Pug and Anne to fight off the thugs, Romana and K9 travel back to 1508, arriving first in the empty studio, and then in the torture chambers where the revelation that the Doctor has two hearts has confirmed that he is a demon. The Doctor and Romana find that da Vinci is being held prisoner in a cell and forced to duplicate the *Mona Lisa.* The Doctor kills Tancredi in a sword fight, revealing him to be a Sephiroth. Da Vinci is taken home by the Doctor, and the TARDIS then returns to 1928 where K9 saves Anne and Pug from the Slavs. The Doctor has also brought one of the seven duplicate *Mona Lisas* with him from 1508, and this is hung in the Louvre. In the château laboratory, the Count watches Kerensky work on a larger version of the time bubble, which shows the Doctor fighting Tancredi in 1508, and then an image of Scarlioni as a druid priest indulging in human sacrifice. On the TARDIS screen too, many images of Scarlioni appear, including his true Sephiroth form . . .

Part Four opens as the TARDIS crew realise that Scarlioni is being fractured throughout time following a time bubble accident. In 1928, Anne has left for home, and Pug and the Doctor return to the château where they find that Kerensky has been strangled. The Count and Heidi have already left for a new hideout with the time equipment, this time a tower on top of a cliff where the Count disposes of the Slavs in the time bubble. Whilst Heidi shops for supplies, she is seen and tailed by the Doctor's party. The Doctor and Pug try to convince her that Scarlioni has killed Bourget and Kerensky, and ask her to help with their plan to stop his time-travelling. However, when Heidi returns to the tower and hears the Count's plan to manufacture diamonds, she reveals the Doctor's scheme. The Count strangles her, but as Heidi dies she rips away the human skin covering his Sephiroth face. The Doctor and Romana are too late to stop the Count travelling back in time inside the time bubble, so summon K9 with the TARDIS to pursue him. They arrive on prehistoric Earth to be captured by Sephiroth Guard Captain Zorath, and learn that a disease is killing the Sephiroth. Scarlioni has travelled back in time to stop the radiation from the time bubble explosion which he believes wiped out his race, but the Doctor says they would have died anyway. Finally, Scarlioni agrees to pilot the time bubble again and cause the explosion, with help from the Doctor, Romana and a Sephiroth Elder, Torath. Inside the TARDIS, the Doctor tells Romana that the disease wiping out the aliens was the common cold.

DISAPPOINTING

The resulting scripts arrived late, and were felt by Williams to be good *Bulldog Drummond,* but poor *Doctor Who.* The producer also had grave concerns about the gambling aspect, finding its morals questionable in a show which had a large young audience (particularly with reference to the Doctor cheating at the roulette tables to help Anne win back the money she had lost).

By this time, production unit manager John Nathan-Turner had done some trial costings for the script, and showed that it would be as cheap to fly a small cast and crew to Paris for a few days to film against the real landmarks as it would be to mock-up the French capital at Ealing. Williams was very keen on the chance to take *Doctor Who* abroad for the first time, seeing how it could be a major selling point and the chance of a lot of publicity.

However, filming in Paris meant that more emphasis needed to be placed on the picturesque backdrop of the city, whereas Fisher's script also had scenes set at Monte Carlo and around the French countryside. One major change that would be needed for filming in Paris however would be that the 1928 setting could not be maintained, it being impossible to redress the 1979 aspects of the city. The removal of the 1928 setting also effectively meant that the *Bulldog Drummond* character of Pug Farquharson was redundant, and so the style of what was Fisher's pastiche would consequently have to be altered.

The story then fell apart during discussions over the rewrites, and it was during this period that domestic problems between David Fisher and his then wife reached the point of divorce. With Fisher clearly having far greater problems in his life than script rewrites, it became clear that a significant script restructuring would have to be handled by the production team themselves.

Fisher was paid by Williams and script editor Douglas Adams, and BBC documentation continued to acknowledge him and ensured that he retained copyright of various elements of the show. Over the weekend before Michael Hayes joined as the director to start pre-production, Williams and Adams wrote the revised scripts themselves in Adams' flat (according to Williams) or Williams' house (according to Adams) in just three days. The bulk of the writing was done by Adams, with Williams advising on him on what could or could not be done within the budget. One intention they now had was to work in as many set pieces that could be filmed easily in Paris, making a big show of the location work. These should generally be background material and not dialogue scenes essential to plot development. And to keep costs down for filming, it was decided to use only three principle characters: the Doctor, Romana and Duggan (the British detective based on Fisher's Pug Farquharson).

Some elements of Fisher's storyline were followed very closely even in the new storyline which was entitled *Curse of Sephiroth:* the unusual sketch made of Romana by the café artist (which has nothing to do with the plot of *City of Death*) and the experiments done by Kerensky to accelerate an egg into a chicken being prime examples.

AGNEW'S RETURN

As with *The Invasion of Time* two years earlier, potential problems with the Writer's Guild over the script editor and producer writing the serial (and thus doing a writer out of job) were averted by the use of the name 'David Agnew'. This was a BBC in-house name appended to series and plays which had either been heavily rewritten, or which their original authors had wanted their names removed from (such as a few episodes of the Philip Hinchcliffe crime series *Target*). *City of Death* turned out to be the late Graham Williams' favourite story.

Jean Steward, who was in charge of make-up, had previously worked on *Pyramids of Mars.* The costumes were to be designed by Doreen James, who had provided some very notable outfits for *The Androids of Tara* the previous year. The studio sets were to be designed by Richard McManan-Smith, with whom Michael Hayes worked on *The Armadeggon Factor* at the end of 1978.

The only other main actor required in Paris was Tom Chadbon. Chadbon, an established character actor, was selected to play Duggan by Hayes because he reminded him of Hergés comic strip Belgian adventurer, Tintin.

PARIS BOUND

The crew spent four days filming in Paris, and the only cast needed were Baker, Ward, Chadbon and two extras as the Count's heavies.

The afternoon of Monday 30th April from 3.00pm onwards was spent filming sequences for Parts Two and Four outside the Parisienne Art Gallery of Denise Rene, plus the Boulevard St. Germain. However, what the crew had not realised was that the French were celebrating May Day Bank Holiday on Tuesday 1st May, and had extended the holiday back to the weekend meaning that nearly everywhere was closed on both the Monday and the Tuesday. The Denise Rene gallery was shut, and there was no 'phone number available to contact the owners.

Hayes decided to press on, cutting the shots so that the characters need only be seen running up to or away from the doors, with the entrances and exits being achieved from inside the gallery later on in the recording studio. Filming continued, but on one take Tom Baker pushed the doors too vigorously and triggered the burglar alarm. Having checked that at least one good take seemed to be in the can, the crew fled the scene and left Nathan-Turner to explain things to the gendarmes when they arrived. This story was related by the British press, notably by Chris Kenworthy of *The Sun.*

The second venue for the crew that day was the Eiffel Tower, with filming due to start at 10am on the Doctor and Romana's first scene for Part One, and then for their goodbye to Duggan in Part Four.

From the tower, the crew made for the Louvre to shoot scenes outside the gallery for Parts One and Three from 3.30pm. This was accomplished despite the fact that during work at the Eiffel Tower, the team learnt that they had been denied permission to shoot inside the grounds of the museum. Since these were brief key scenes, Hayes and Nathan-Turner opted to go ahead and film anyway until they were questioned, and so got the shots they needed.

Tuesday 1st May saw work beginning at 8.30am outside the Café Coquille St. Jacques, Rue St. Jacques on the Left Bank. Shooting was planned to involve the Doctor, Romana and Duggan for two scenes from Part One set at the tables outside the establishment, with filming until 1.30pm. The weather was poor, and it was clear that filming would have to be done quickly between rain showers. Arriving early at the venue, the crew waited for the boarded-up café to open for the day.

In the end, the Coquille Bar was not used since it turned out to be closed for the bank holiday, and the patron, M. Lebeau, refused to open for filming to proceed. The same response was given to the crew next door at a café called Who's. However, the Notre Dame Café did agree to allow filming on its terraces.

Since McManan-Smith had been given details of the Coquille to construct his studio set, Hayes kept the café out of shot as much as possible in the film scenes to disguise the fact that the exterior did not match the interior. Virtually the only special props needed for filming were the green bracelet which acted as the Countess' micromeson scanner, and also a sketch done by a café artist of Romana, showing her having the cracked face of a clock. Other brief shots around Notre Dame were also done for Part One.

Three locations were to be used for filming on Wednesday 2nd May. The first stop at 8.30am was the exterior of the Count's château seen as an establishing shot in Part One, and then at the start of Part Two as the Doctor's group were urged inside by two thugs. Filming for this doorway was done at the Rue de Vielle du Temple, chosen because of the bizarre carvings on its doors, one gargoyle's face suggesting the darker nature of Scarlioni (and the script suggesting the Carlioni crest of a screaming head in splinters). There was a continuity error in the film sequence at the start of Part Two since the thugs were seen escorting only the Doctor and Romana, despite the fact that Duggan too should have been present with them for the journey from the café.

The final day of shooting, Thursday 3rd May, ➤

began at 8.30am again, and involved simply all the scenes of the Doctor, Romana and Duggan running about the city's street in Parts One and Three. The venues selected were the Boulevard St. Germain (again), the Rue St. Julien le Pauvre, the Rue St. Jacques (again) and the Boulevard St. Michel, and an area in the Cinquième District with filming around the junction of two main roads. Scenes for Part One showed that there was an exhibition concerning (appropriately enough) "3 Million Years of Human History" on at the Natural History Museum in Paris. Filming also took place on the Paris Metro system for Part One, with Bake and Ward travelling past the Eiffel Tower and alighting at Trocadero. Graham Williams had already returned to England with the rushes from the previous days to check them as rapidly as possible. If any key scenes had been mis-shot or scratched, it would then be possible to hold the crew in Paris for a further day or two to refilm this material.

Model filming took place on 35mm film at Bray Studios from Tuesday 8th to Thursday 10th May 1979, supervised by Ian Scoones. Scoones, one of the most skilled modelmasters of the BBC from his days with Gerry Anderson in the Sixties, was keen to improve the model effects on *Doctor Who,* which Graham Williams agreed with. The spaceship scenes for *City of Death* in particular were to be some of the very best the series ever saw, and a photograph of the ship was later used as the cover for Jack Kine and Bernard Wilkie's book *The Making of Special Effects in Television.*

The main model set required was that for the Jagaroth/Sephiroth spaceship, described in the original script purely as a 'time bubble'. This was shot on a miniature set of prehistoric Earth some thirty feet long with a detailed eighteen-inch radio controlled model of the spherical craft itself – as seen in Parts One and Four. It was created by Charlie Lumb, Scoones' assistant, with the image of a spider in mind, something that would scare most people. The plastic blister representing the warp control cabin was added after discussions with McManan-Smith about the close-ups of Scaroth to be done in the studio.

Scoones carefully storyboarded all his sequences, including the long pan across the cracked surface of the Earth towards the alien vessel. The effect of the time distortion was achieved by reflecting the shot of the ship rising from the ground (on wires) off a flexible sheet of Mirrorlon, and then rippling the sheet. The model was not used for the destruction sequence: in its place was hung a wax duplicate resembling the radio controlled prop which was then detonated. Superimposed over the top of this was an explosion shot against a black background. Some of the shots used on telecine in Part One were reused as events occurred again in Part Four. Also filmed for Part Four were shots of the TARDIS appearing and vanishing from the barren plain, using a small model of the police box. Special attention was given to the lighting of these shots with the harsh red of the prehistoric landscape, for which Scoones used the talents of Harry Oakes, another *Thunderbirds* graduate. The whole of the first morning was spent allowing Oakes to get the lighting absolutely right.

CHICKENS AND EGGS

The egg hatching and chicken growth scene shot for Part Two was shot by the same team. Done in five stages on a pedestal against a black velvet background, this started with a small chick (actually a black chick sprinkled with yellow powder paint), then a young fowl, then a puppet chicken, a puppet skeleton of the chicken collapsing, and finally a pile of bones. All of these were merged using roll-back and mix into one telecine sequence.

Whilst Ian Scoones' team were working hard at Bray, rehearsals for the first studio recording were underway. The main guest star for *City of Death* was to be Julian Glover, a notable character actor whom Graham Williams had asked to play the rôle of Count Scarlioni. Glover had appeared before on *Doctor Who* in 1965 when he had been Richard the Lionheart in *The Crusade.*

Also joining the cast at this point was Peter Halliday, an established character actor who had starred in the two serials *A for Andromeda* and *The Andromeda Breakthrough* in the early Sixties. He had appeared in *Doctor Who* on two previous occasions, firstly as Packer in *The Invasion* and secondly as Pletrac in *Carnival of Monsters.* In addition to this, his talents as a voice artiste had been used in *Doctor Who and the Silurians* and *The Ambassadors of Death.*

Visual Effects sculptor John Friedlander wanted to have a mask of Glover's face that would split open as air was pumped into the Scaroth mask, since it was hinted that Scaroth's face was compressed inside the Count's mask. The use of compressed air in a mechanism to split the outer mask was too large for the budget, and so Friedlander pruned down his specification to just a latex Scaroth mask with moving gills and a Count mask to fit over it. When accepting the rôle in *City of Death,* Julian Glover made it clear that he did not want to wear a rubber mask. Because of this, a walk-on called Richard Sheekey, who was a similar build to Glover, was hired to play the Scaroth version of the Count. During studio recording though, Glover did end up wearing the mask for a couple of hours for one day to record some scenes, finding that the mask was very large and comfortable.

The first recording block took place in TC3 over Monday 21st and Tuesday 22nd May 1979. Various voice recordings were made and modulated in some cases to be laid over the film and videotape material. These included Peter Halliday and Tom Chadbon as Jagaroth voices for Parts One and Three, Julian Glover as Scaroth, Chadbon dubbing a gendarme outside the Louvre in Part Three, Halliday providing a television newsreader's voice in Part Three, and Tom Baker's thought track as the Doctor wrote a letter to Leonardo in mirror writing during Part Three.

The first studio day concentrated on the scenes set four-hundred million years ago. The scenes with Scaroth in the warp control cabin of the Jagaroth ship saw the alien played by Richard Sheekey, who in effect mimed to a pre-recorded conversation using the modulated voices of Glover (as Scaroth) and Chadbon and Halliday as the other Jagaroth voices. The climax of the ship's lift-off and destruction saw video effects being used to bleach dark areas of the screen white, and then to judder and shake the image of Scaroth. Whilst these scenes were being recorded with the Sheekey Scaroth, Julian Glover underwent various make-up and costume changes so that brief inserts of him could be taped for the mind-linking scene in Part Three. The other images of Scaroth seen throughout Earth's history showed him as an Egyptian, a Greek, a Roman and a Druid.

The materialisation of the TARDIS on the primeval landscape in Part Four was done with a standard roll-back-and-mix technique, although a CSO mask of a rocky overhang was also placed on the screen to frame the ship and enforce a sense of distance. This replaced the model shot of the TARDIS filmed by Scoones which Hayes felt were not convincing enough. The landscape was as large as the studio could allow, and clever camera angles disguised the fact that it was not as expensive as the filmed model shots, which the cyclorama backdrop was made to match with. A section of one of the spaceship's legs was constructed for the studio set, and a small stream was built into the landscape between some rocks. The main problem with the set was the harsh red lighting of the backdrop. Ian Scoones had shot the model material before McManan-Smith had started to design his studio set, and the reds achieved at Bray were very deep indeed.

The second day was mainly devoted to the scenes in Leonardo's rooms and then the Denise René art gallery interior. The set for Leonardo's studio in Florence, 1505 was furnished with suitable period props and some specific items: including a reproduction of a da Vinci sketch for a helicopter. To add to the atmosphere and contrast from Paris of 1979, recordings of country birdsongs were added in the background of these scenes. The recording schedule meant that the only version of Scaroth which Glover played that day was Captain Tancredi, and it was also the only day that Peter Halliday appeared before the cameras.

The TARDIS interior seen in *City of Death* was merely a single flat wall with a CSO scanner screen shown in Part Three as the Doctor watched Tancredi reeling in da Vinci's studio.

The modern art gallery where the TARDIS was parked featured briefly in Parts Two to Four, and had been built by McManan-Smith to match the exterior of the firmly locked Denise Rene gallery from the location shoot. The Doctor was seen to open the door at night in Part Two using his sonic screwdriver. In Part Four, a split-screen effect was used for the dematerialisation of the TARDIS on the

Photo © BBC Video

right hand side of the picture, whilst two art critics watched on the left hand side.

On the recording day, Douglas Adams added this extra short scene to the camera script of Part Four when he realised that to of his old associates from the world of Cambridge Footlights comedy were in the BBC Television Centre. One of these was John Cleese, who had featured in *Black Cinderella Two Goes East,* which Adams had produced for Radio 2 the previous year. The other was Eleanor Bron, a graduate from Newnham College who had carved herself careers as both a satirist and a straight actress.

Cleese was in another studio working on the final episode of *Fawlty Towers* Season Two, *Basil the Rat* (which had been hit by industrial action at the BBC in March and had both its recording and transmission postponed). Bron, who would later guest star in *Revelation of the Daleks*, was recording a comedy series with John Fortune.

The bulk of the cast were only needed for the second recording block (the exception being Peter Halliday who had completed all his scenes). Playing the Countess was Catherine Schell, a Hungarian-born character actress who had started acting as Catarina von Schell. After appearing in films such as *On Her Majesty's Secret Service* and *The Return of the Pink Panther,* she was a regular in two ITC series: *The Adventurer* and the second season of *Space: 1999.*

Another actor with previous *Doctor Who* experience joined the team for the second recording block. This was David Graham, cast in the rôle of Kerensky by Hayes who had previously used him as a Russian character in the drama series *When the Boat Comes In.* Graham was best known on *Doctor Who* as being one of the original Dalek voices from 1963 to 1966, but had also appeared as Charlie the Barman in *The Gunfighters.*

Recording was completed in studio TC6 at the Television Centre from Sunday 3rd to Tuesday 5th June, 1979. The costume supervisor for this session was Jan Wright. During the first recording block, disputes between Lalla Ward and Doreen James had come to a head. James quit the programme and was not to return to it. It had originally been planned that she would alternate on stories with June Hudson, and so Rupert Jarvis took over for her remaining serials: *Nightmare of Eden* and *Shada.*

Sunday 3rd was mainly devoted to scenes set beneath the château. The cellar of the Count's château formed Kerensky's laboratory, and as such was filled with stock computer banks and other pieces of scientific-looking equipment. The centre piece was Kerensky's time machine, a platform surrounded by three focussing prongs that illuminated blue when it operated. Inside the machine was generated a field which was produced by superimposing two spinning red rings. Further superimposing and image-mixing placed images inside the time bubble, such as Scaroth's head or the film sequence with the chicken shot by Ian Scoones (which had been copied onto a videodisc unit so it could be played in reverse). Parts of the control panel for the machine were set to explode in Part Four after the departure of Scaroth into the past.

The cellar entrance was up some steps to the rear of the set, while to the right was the room in which the Doctor, Romana and Duggan were imprisoned. This in turn was adjacent to the bricked-up room where the six other *Mona Lisas* were hidden (accessed by Tom Chadbon smashing through a wall of very lightweight polystyrene bricks). During Part Two, the Doctor referred to using his sonic screwdriver against the Daleks on Skaro as a mark of continuity to *Destiny of the Daleks* which would be shown before *City of Death.*

Only one close-up was actually recorded of Scaroth removing his mask as Count Scaroth. The Scaroth mask was placed on a pedestal, and from in front of this was pulled the fake human skin by a stagehand. With this shot kept very close and brief, it could be intercut into the action in both the laboratory scene at the end of Part One, and also the confrontation with the Countess in Part Four.

Photo © BBC Video

Monday 4th started by lining up the shots of Glover in his other Scaroth guises over an image of him as the Count. Recording then continued with scenes in Kerensky's laboratory, the château drawing-room and the hallway and corridors just outside it. Photographic blow-ups of the Paris skyline were used outside the windows of the drawing room at the château. The room was appropriately filled with reproduction antique furniture (including a Louis XV chair) and trinkets, and a sliding panel at the left of the set moved upwards in Part Four to reveal a secret bookcase. For the Countess' demise, a green video effect was briefly flashed over the micromeson scanner bracelet which she was wearing.

All the scenes set in the real and fake Louvre were recording on the final day. The interior chamber of the Louvre was furnished with a variety of reproduction paintings, including the *Mona Lisa,* and bore little resemblance to the interior of the real Louvre. This set was also used during Part Two for the scene in which the Count planned his theft of the painting. Here, information recorded by the Countess' micromeson scanner projected a 3D image of the Louvre in the drawing room. Video effects added vertical red laser beams across the *Mona Lisa,* and a blue ray projected by the Count to alter the refractive index of the air – causing the beams to bend. A very precise cross-fade was then achieved between the scene in the fake Louvre and the set of the lounge as the Count deactivated the projector. The same red laser beams appeared across where the *Mona Lisa* had been in the real Louvre in Part Three. Duggan's dramatic exit from the gallery by jumping through a window in Part Three was achieved off-screen with Chadbon leaping out of camera shot and a sound effect of a window breaking being added.

In the café scene from Part One, the Doctor opens a brand new French paperback (i.e. one with the pages still sealed) and reads it in an instant by just flicking the pages through his fingers. For the first of the time distortions, the camera image was juddered electronically, whereafter videotape editing post-production caused the Doctor, Romana and the artist to go through the same motions. The surreal sketch of Romana showing 'cracks in time' used in this scene was actually a cruder drawing than the one which had been taken on location to Paris. The back door of the café was fitted with a sugar glass window for Duggan to break in Part Three as he gained entry to the establishment. The café also had a colour television set which showed a picture of the *Mona Lisa* during a news report (read in English) by Peter Halliday.

As well as extra scenes in the château drawing room, the final recording day also involved the ageing of Kerensky which closed Part Three. This was done throughout the day in six stages as the make-up was modified on actor David Graham. The first stage was with Graham in his normal Kerensky make-up. The second stage saw his hairline receding (i.e. without the Kerensky hairpiece). Stage three had Graham's hair streaked white and his clothes slightly blackened. Stage four saw him with a false beard, and his spectacles slipping down his nose. The fifth stage with Graham had him dressed in rags with a white-haired wig and beard. Finally, a dressed skeleton was used to show Kerensky's remains.

The last shots of the recording were the destruction of the laboratory set. Upon Scaroth's return an astonished Hermann caused the time bubble machine to explode, the lab to catch fire and the stairs to collapse.

►

During September 1979, various photographs taken of Tom Baker and Lalla Ward in costume around Paris were released as publicity for *City of Death* by the BBC. The serial was broadcast on BBC1 on four consecutive Saturday evenings from 29th September, 1979.

Since August 1979, the ITV stations had been off the air because of an industrial dispute, giving the BBC a monopoly on the UK's television service. Because of the lack of opposition, the BBC Audience Research figures show that the audience size for *Doctor Who* hit an all-time high at this point. The viewing figures for Episodes Three and Four of *Destiny of the Daleks* had set new records in excess of those previously obtained by the compilation repeat of *Pyramids of Mars*, as the Dalek serial concluded to an audience of 14.4 million people. Whilst *City of Death* began with around two million fewer viewers, this rose sharply with Part Two. Part Three was seen by 15.4 million, to be topped by the 16.1 million tuning in for Part Four: the largest ever audience for *Doctor Who* in the UK. This episode also took the series back into the Top 20 for the first time in two years. Audience appreciation for the show was also good, with the two sampled episodes both scoring 64%.

The JICTAR (Joint Industry Committee for Television Audience Research) figures collated by AGB (Audits of Great Britain) primarily for the ITV stations to assess advertising rates gave even larger audiences for the serial than those recorded by BBC research: 19.5m (17th) for Part Two, 19.6M (18th) for Part Three and 19.6M (17th) for Part Four.

A few weeks after the serial ended, two letters concerning it appeared in *Radio Times* with contrary attitudes under the heading "Dr. Who": flawless or farcical? Les Rogers of Hastings congratulated the production team, delighted with the impressive guest stars and with the location filming. Paul R. Maskew of Exeter, however, accused the production team of turning *Doctor Who* into a show merely played for laughs, particularly after the Cleese/Bron interlude. A cartoon of an agent telling his clown client "Sorry, Bobo, it's Dr. Who or nothing" was run in conjunction with this.

The story had been popular enough to be one of the two Season Seventeen serials selected for repeating the following summer. *City of Death* was reshown on BBC1 as one of the replacements for *Nationwide* for two weeks, going out on Tuesday and Wednesdays. BBC Wales however did not take these transmissions. On this occasion, ITV was back on-air and competition in most regions came in the form of news programmes and ATV's highly successful soap opera *Crossroads* (which was nearly always in the top twenty shows with around 10 million viewers).

The serial was sold to Australia in January 1980, where the AFCB passed it uncut with a 'G' rating. *City of Death* is also syndicated in North America as a one hour thirty-three minute TV movie.

Many elements of *City of Death* found their way into Douglas Adams' novel *Dirk Gently's Holistic Detective Agency* as published by Heinemann in Summer 1987. While many plot strands came from the unscreened *Shada*, the central story was finally revealed to revolve around a character trying to travel back in time to a landing craft which exploded on primeval Earth, to change history and stop the disaster which had already occurred four-hundred million years earlier. The book was published in paperback by Pan in 1988, and seems to be an indication that there is little chance of either *City of Death* or *Shada* being novelised as part of the Target *Doctor Who* range.

The unedited four episode version of *City of Death* was released on videotape by BBC Video (BBCV 4492) in April 1991 with a cover painted by Andrew Skilleter.

Andrew Pixley

Photo © BBC Video

CITY OF DEATH
SERIAL 5H
CAST

Tom Baker (*The Doctor*) with Julian Glover (*Count*), Lalla Ward (*Romana*), David Graham (*Kerensky*), Kevin Flood (*Hermann*), Tom Chadbon (*Duggan*), Catherine Schell (*Countess*), Pamela Stirling (*Louvre Guide*) [1,3], Peter Halliday (*Soldier*) [2-3]; Eleanor Bron, John Cleese (*Art Gallery Visitors*) [4].

EXTRAS

Peter Halliday, Tom Chadbon (*Jagaroth Voices*); Walter Henry (*Café Patron*); James Charlton (*Artist in Café*); Lewis Pirella, Harold Shields, Elaine Williams, Colin Thomas (*Customers in Café*); Bruce Callendar, Maureen Mason (*Guards in Louvre*); Michael Joseph, David Glen, Maggie Pileau, Jenny Persiva, Lee Richards, Frances Tanner, Shan Ricco, David Harris, Sue Winkler, Michael Brydon, Phillip Chant, Mike Mungarven, Karen Cooper, Geoffrey Whitestone, Kevin Hudson, Kevin Sullivan, Graham Smith, Helen Raye, Cathy Winter (*Tourists in Louvre*); Pat Gorman, Peter Kodak (*First Pair of Thugs*); Richard Sheekey (*Scaroth*); Robert Joubier, Christian Foucat (*Gendarmes outside Louvre*); Tom Chadbon (*Voice of Gendarme outside Louvre*); Rodney cardiff (*Gendarme inside Louvre*); Alfred Moore, Jamies Muir, David Glen, Mike Mungarven (*Plain Clothes Detectives in Louvre*); Peter Halliday (*Voice of television Reporter*); Jane Bough (*Maid at Chateau*); Iris Everson, Juliette James, Terry Sartain, Leon Maybank (*Customers in Modern Art Gallery*).

† Not used in final edit.

CREDITS

Written by David Agnew [pen-name for Douglas Adams and Graham Williams from an idea by David Fisher]. Incidental Music by Dudley Simpson. Special Sound: Dick Mills. Production Assistant: Rosemary Crowson. Production Unit Manager: John Nathan-Turner. Director's Assistant: Jane Wellesley. Assistant Floor Manager: Carol Scott. Film Cameraman: John Walker. Film Recordist: Graham Bedwell. Film Editor: John Gregory. Studio Lighting: Mike Jefferies. Studio Sound: Anthony Philpott. Technical Manager: John Dean. Senior Cameraman: Alec Wheal. Visual Effects Designer: Ian Scoones. Electronic Effects: Dave Jervis. Vision Mixer: Nigel Finnis. Videotape Editor: Rod Waldron. Costume Designer: Doreen James [and Jan Wright, uncredited]. Make-up Artist: Jean Steward. Script Editor: Douglas Adams. Designer: Richard McManan-Smith. Producer: Graham Williams. Directed by Michael Hayes. BBC © 1979.

BROADCAST DETAILS

Part One	29th September, 1979	6.05pm-6.30pm
Part Two	5th October, 1979	6.15pm-6.40pm
Part Three	12th October, 1979	6.00pm-6.25pm
Part Four	19th October, 1979	6.15pm-6.40pm

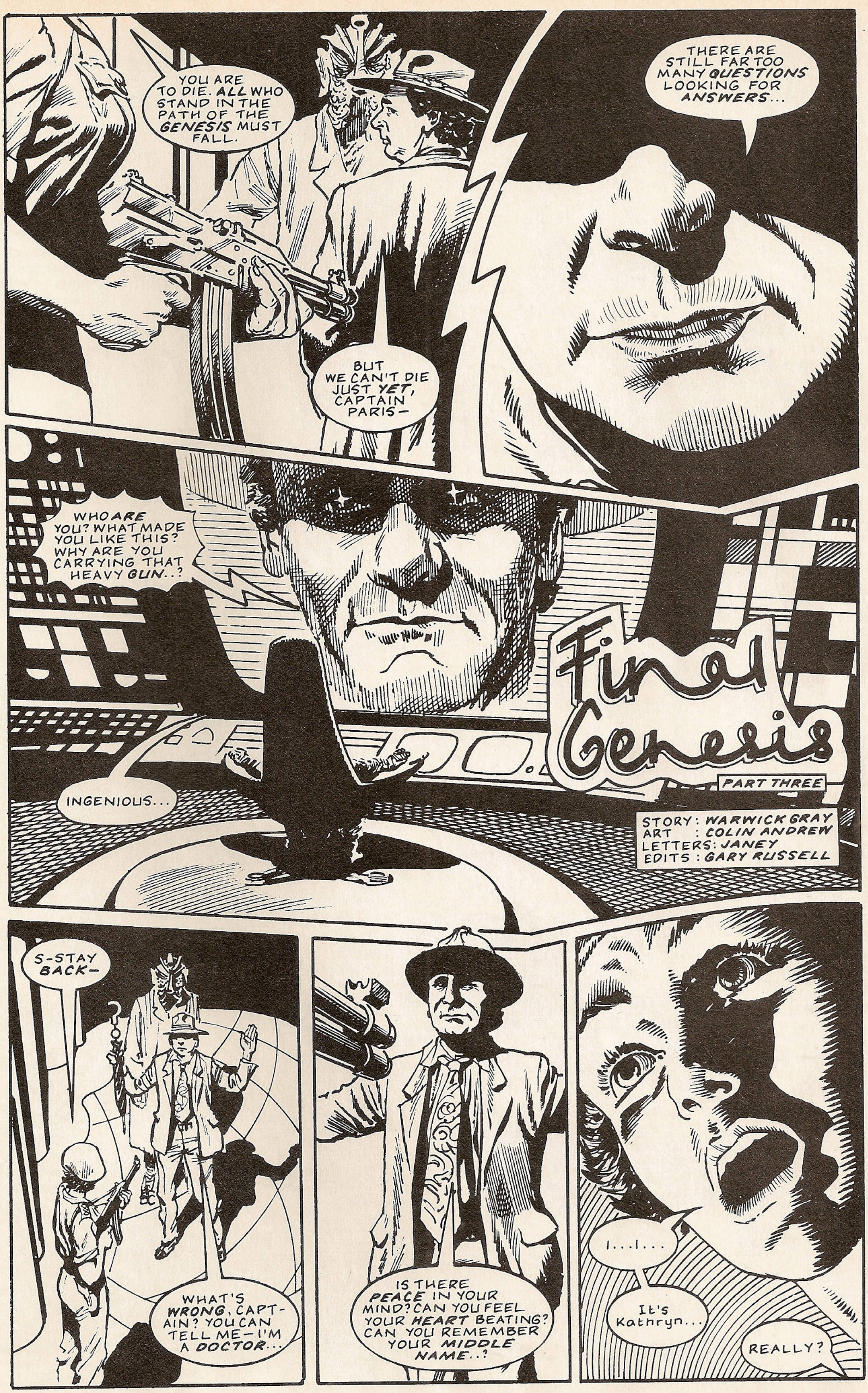
Repeat Deatils †

Part One	12th August, 1980	6.25pm-6.50pm
Part Two	13th August, 1980	6.25pm-6.50pm
Part Three	19th August, 1980	6.25pm-6.50pm
Part Four	20th August, 1980	6.25pm-6.50pm

† Not BBC1 Wales

Viewing Figures:
Part One: 12.4M (50th), Part Two: 14.1M (44th), Part Three: 15.4M (34th), Part Four: 16.1M (16th). Repeats: 6.3M (57th), 5.5M (81st). No figures for repeats of Parts Three and Four.

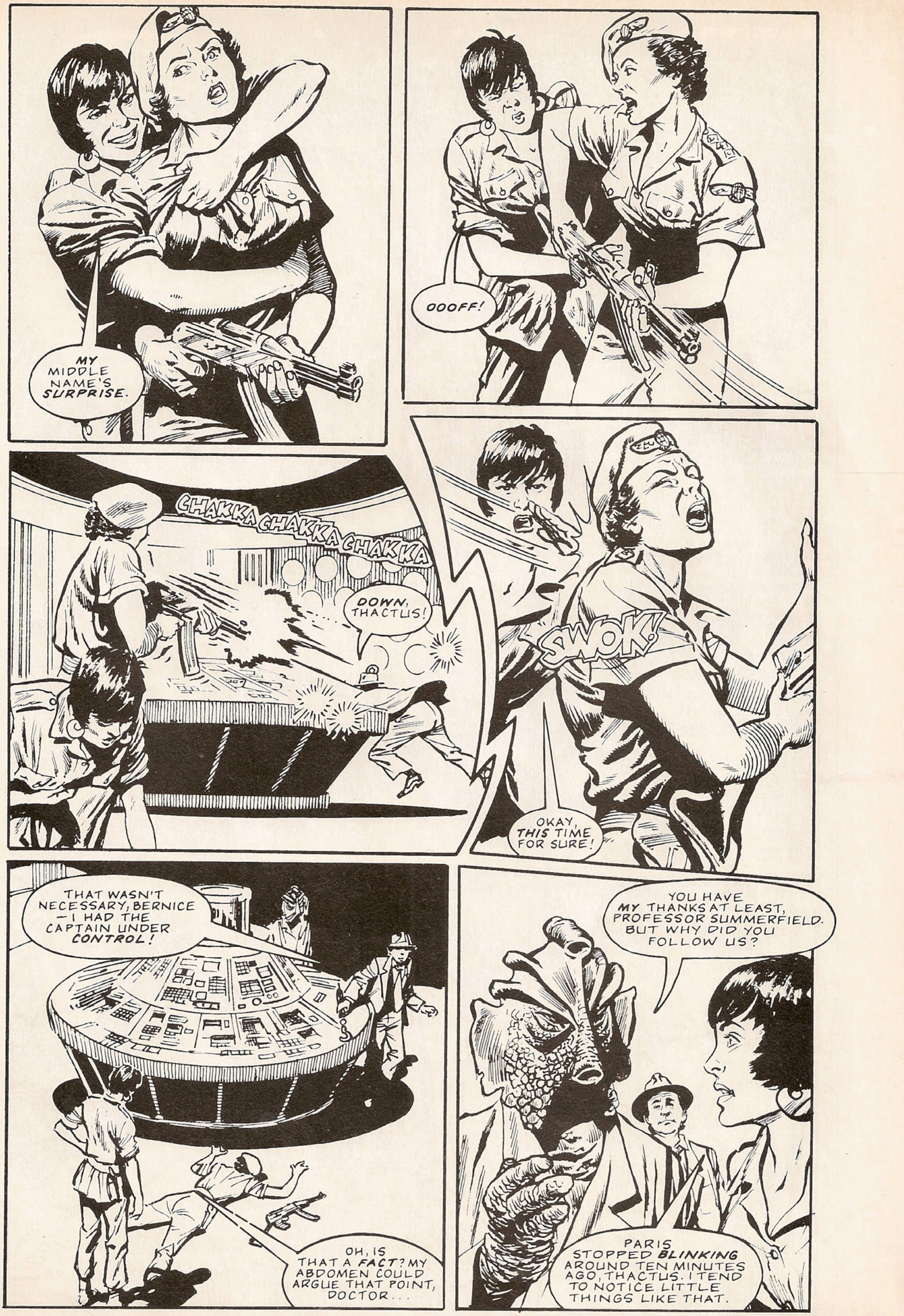
Audience Appreciation
Part Two: 64%, Part Four: 64%. No figures for Parts One or Three.

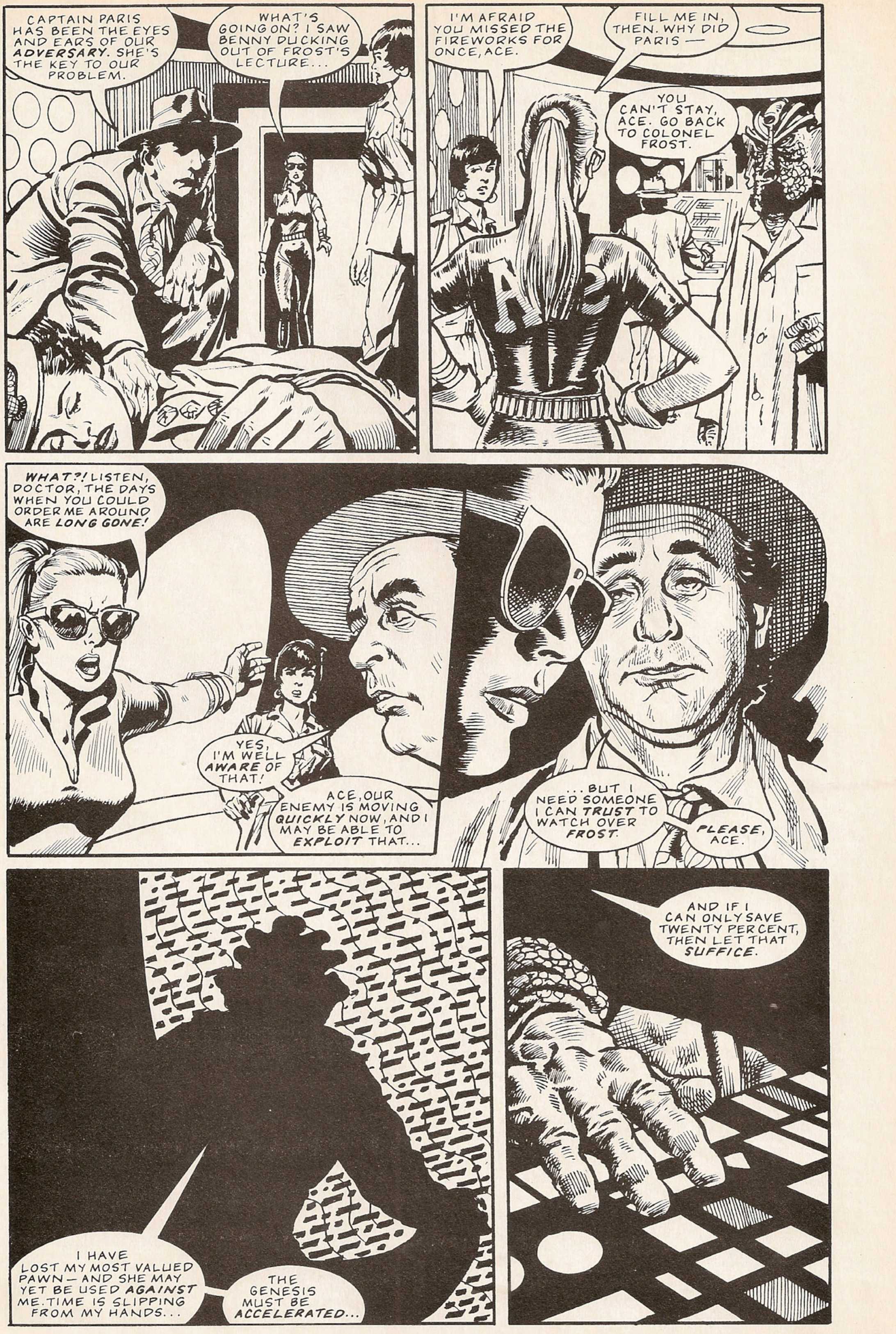

YOU ARE TO DIE. **ALL** WHO STAND IN THE PATH OF THE **GENESIS** MUST FALL.
BUT WE CAN'T DIE JUST **YET**, CAPTAIN PARIS–
THERE ARE STILL FAR TOO MANY **QUESTIONS** LOOKING FOR **ANSWERS**...
WHO **ARE** YOU? WHAT MADE YOU LIKE THIS? WHY ARE YOU CARRYING THAT HEAVY **GUN**..?
INGENIOUS...
S-STAY **BACK**–
WHAT'S **WRONG**, CAPTAIN? YOU CAN TELL ME–I'M A **DOCTOR**...
IS THERE **PEACE** IN YOUR MIND? CAN YOU FEEL YOUR **HEART** BEATING? CAN YOU REMEMBER YOUR **MIDDLE NAME**..?
I...I...
It's Kathryn...
REALLY?

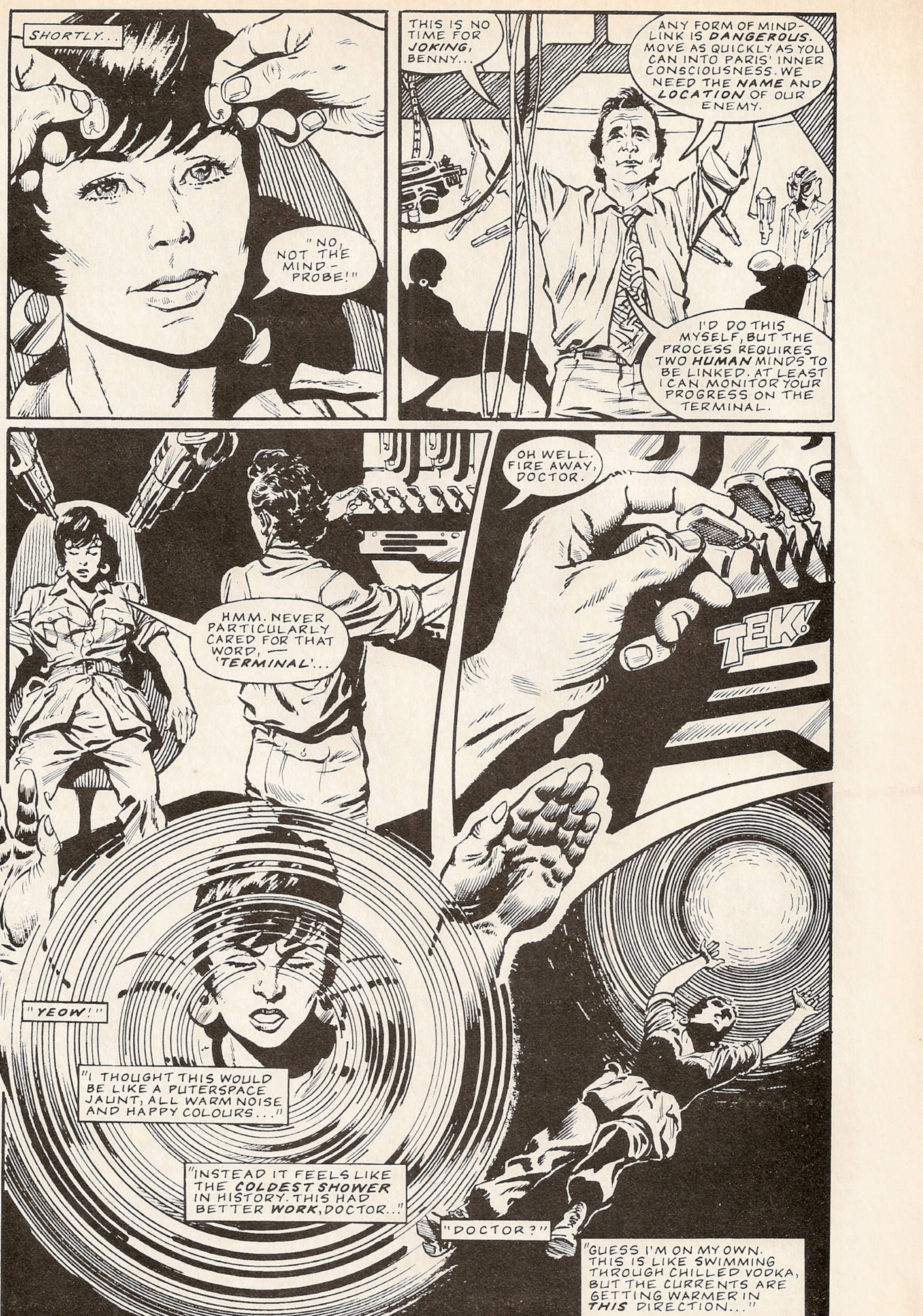
Final Genesis

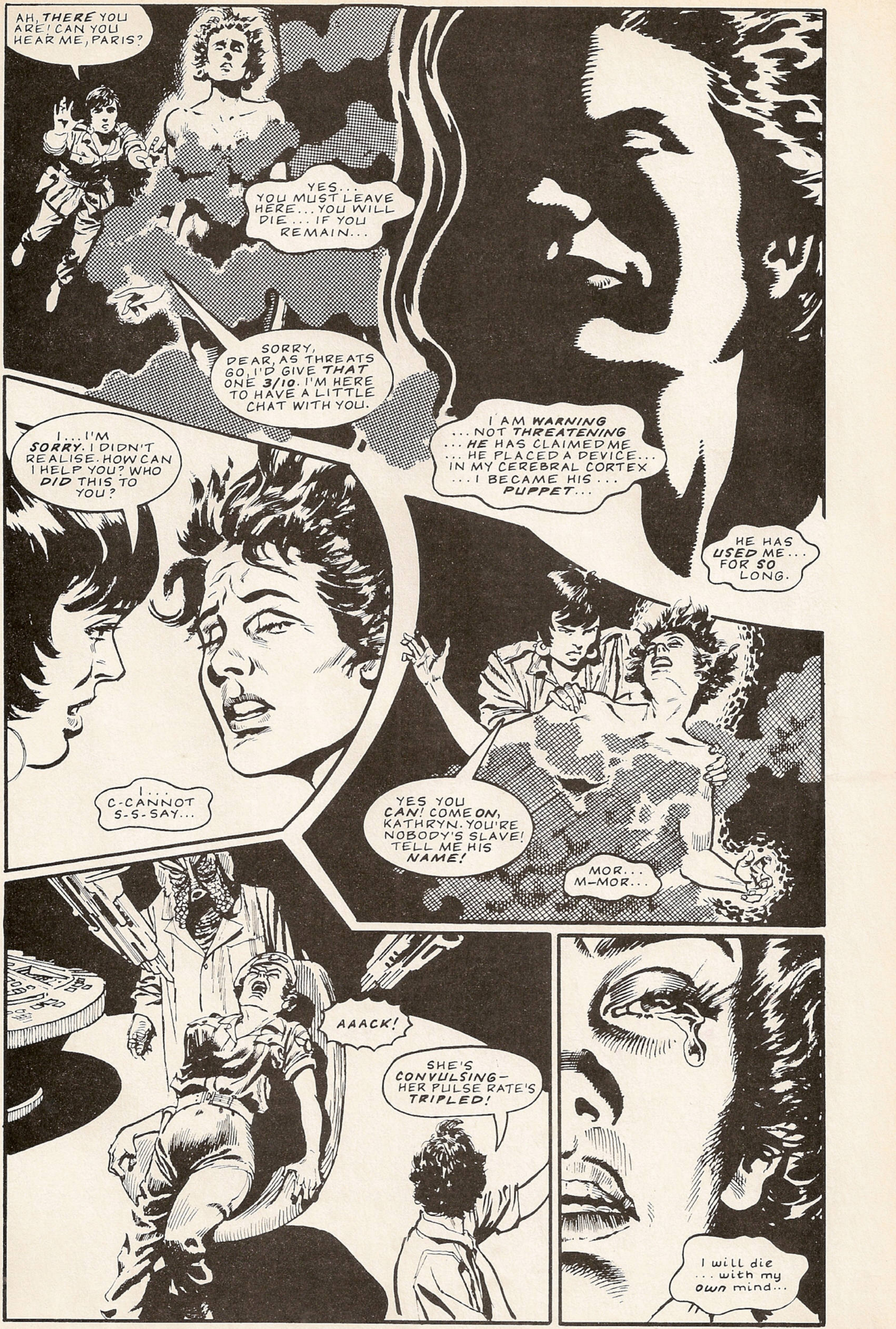
PART THREE

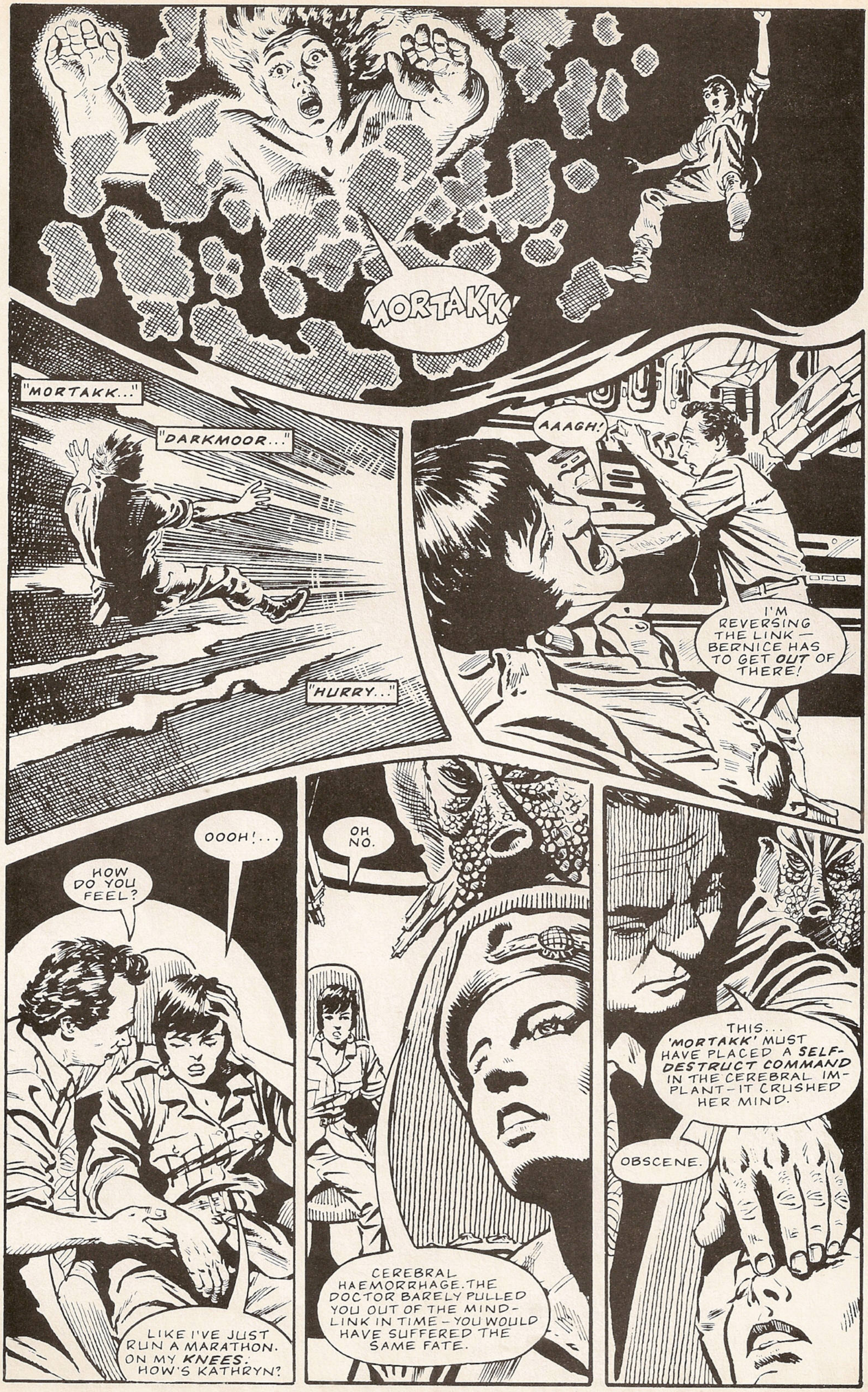
STORY : **WARWICK GRAY**
ART : **COLIN ANDREW**
LETTERS: **JANEY**
EDITS : **GARY RUSSELL**

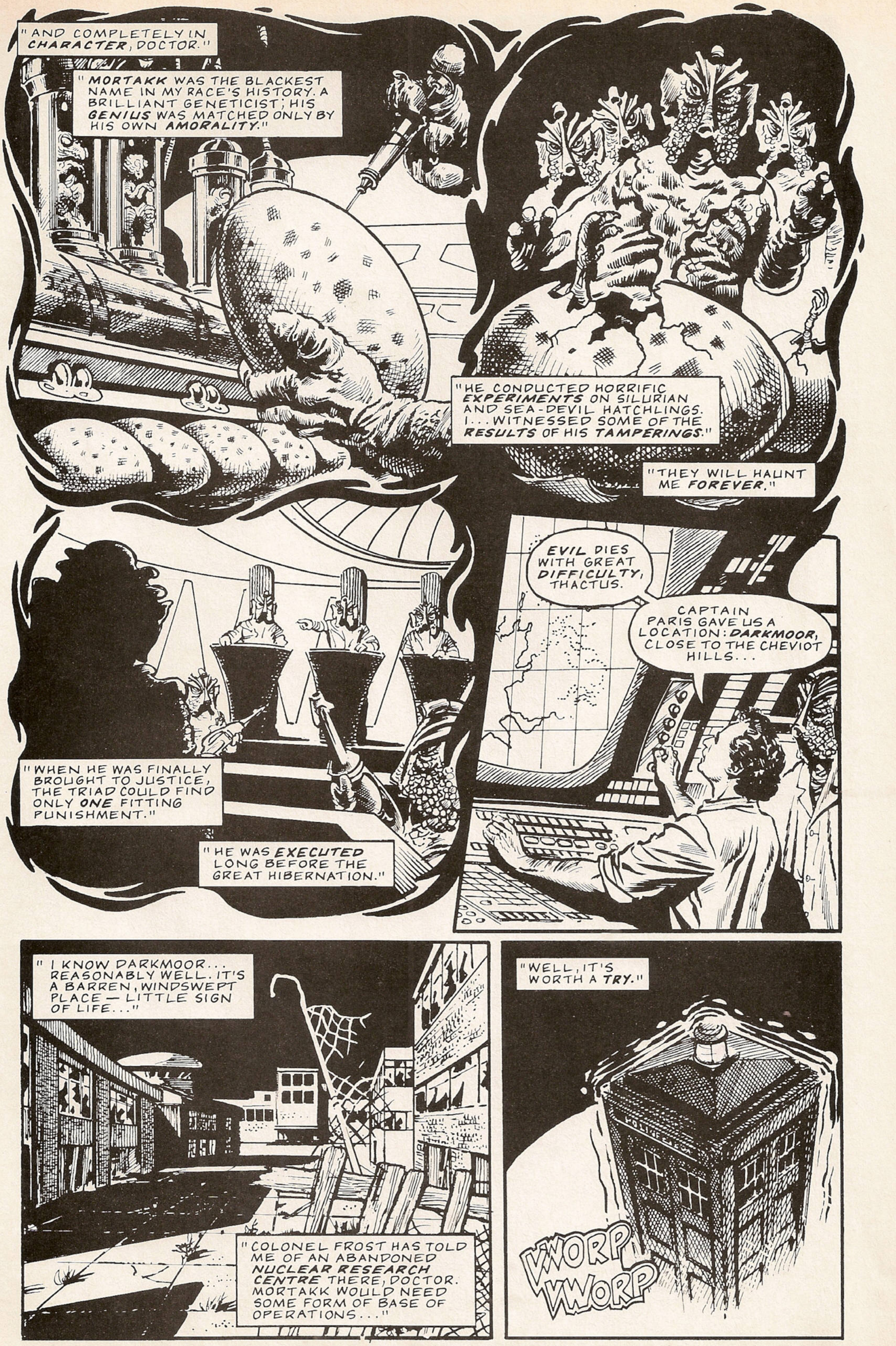

MY MIDDLE NAME'S **SURPRISE**.
OOOFF!
CHAKKA CHAKKA CHAKKA
DOWN, THACTUS!
SWOK!
OKAY, **THIS** TIME FOR SURE!
THAT WASN'T NECESSARY, BERNICE —I HAD THE CAPTAIN UNDER **CONTROL**!
OH, IS THAT A **FACT**? MY ABDOMEN COULD ARGUE THAT POINT, DOCTOR...
YOU HAVE **MY** THANKS AT LEAST, PROFESSOR SUMMERFIELD. BUT WHY DID YOU FOLLOW US?
PARIS STOPPED **BLINKING** AROUND TEN MINUTES AGO, THACTUS. I TEND TO NOTICE LITTLE THINGS LIKE THAT.

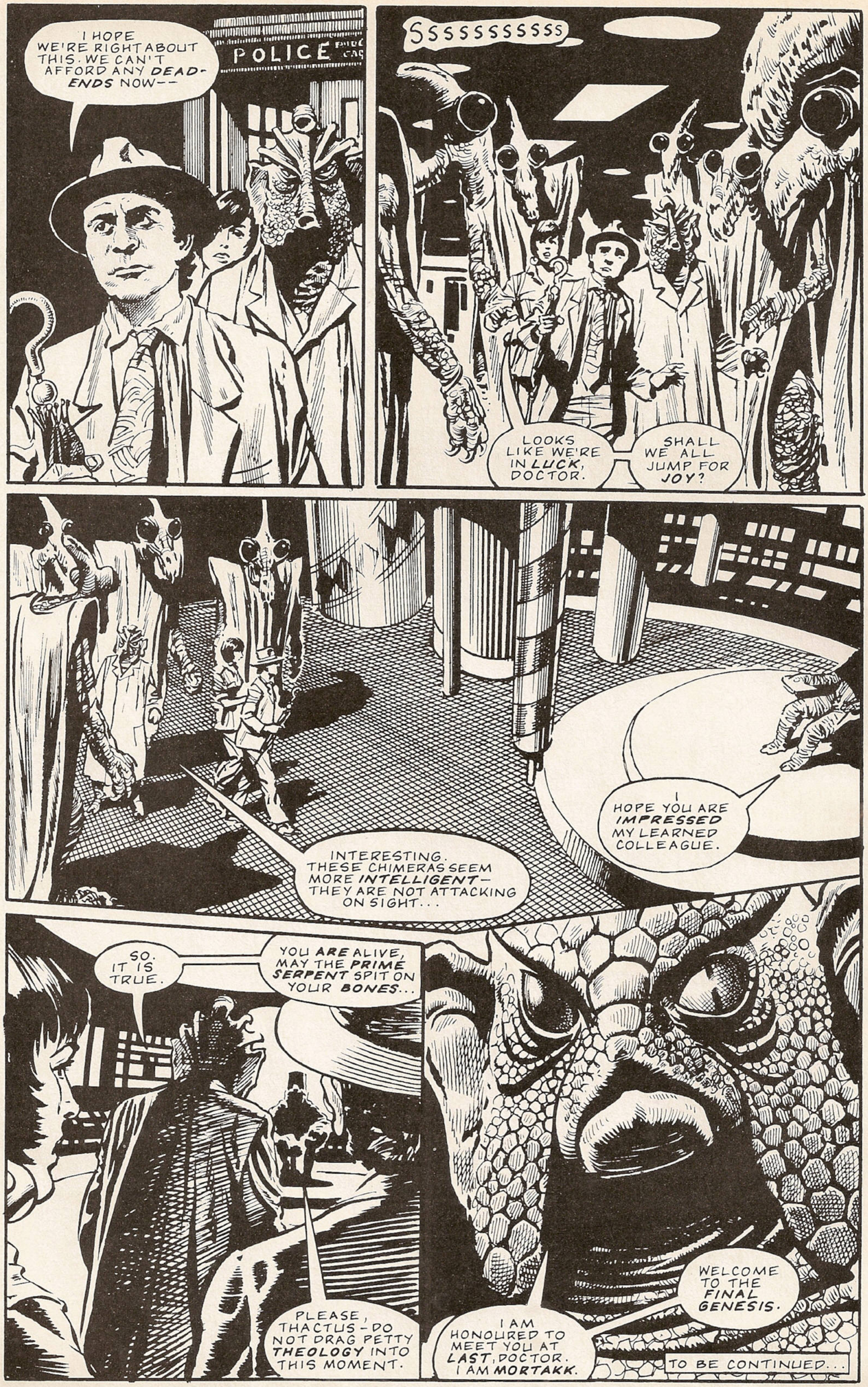

CAPTAIN PARIS HAS BEEN THE EYES AND EARS OF OUR *ADVERSARY*. SHE'S THE KEY TO OUR PROBLEM.
WHAT'S GOING ON? I SAW BENNY DUCKING OUT OF FROST'S LECTURE...
I'M AFRAID YOU MISSED THE FIREWORKS FOR ONCE, ACE.
FILL ME IN, THEN. WHY DID PARIS —
YOU CAN'T STAY, ACE. GO BACK TO COLONEL FROST.
WHAT?! LISTEN, DOCTOR, THE DAYS WHEN YOU COULD ORDER ME AROUND ARE ***LONG GONE!***
YES, I'M WELL ***AWARE*** OF THAT!
ACE, OUR ENEMY IS MOVING ***QUICKLY*** NOW, AND I MAY BE ABLE TO ***EXPLOIT*** THAT...
...BUT I NEED SOMEONE I CAN ***TRUST*** TO WATCH OVER ***FROST***.
PLEASE, ACE.
I HAVE LOST MY MOST VALUED PAWN — AND SHE MAY YET BE USED ***AGAINST*** ME. TIME IS SLIPPING FROM MY HANDS...
THE GENESIS MUST BE ***ACCELERATED***...
AND IF I CAN ONLY SAVE TWENTY PERCENT, THEN LET THAT ***SUFFICE***.


SHORTLY...
"NO, NOT THE MIND-PROBE!"
THIS IS NO TIME FOR *JOKING*, BENNY...
ANY FORM OF MIND-LINK IS ***DANGEROUS***. MOVE AS QUICKLY AS YOU CAN INTO PARIS' INNER CONSCIOUSNESS. WE NEED THE ***NAME*** AND ***LOCATION*** OF OUR ENEMY.
I'D DO THIS MYSELF, BUT THE PROCESS REQUIRES TWO ***HUMAN*** MINDS TO BE LINKED. AT LEAST I CAN MONITOR YOUR PROGRESS ON THE TERMINAL.
HMM. NEVER PARTICULARLY CARED FOR THAT WORD, — '*TERMINAL*'...
OH WELL. FIRE AWAY, DOCTOR.
TEK!
"*YEOW!*"
"I THOUGHT THIS WOULD BE LIKE A PUTERSPACE JAUNT; ALL WARM NOISE AND HAPPY COLOURS..."
"INSTEAD IT FEELS LIKE THE ***COLDEST SHOWER*** IN HISTORY. THIS HAD BETTER ***WORK***, DOCTOR..."
"DOCTOR?"
"GUESS I'M ON MY OWN. THIS IS LIKE SWIMMING THROUGH CHILLED VODKA, BUT THE CURRENTS ARE GETTING WARMER IN ***THIS*** DIRECTION..."


AH, *THERE* YOU ARE! CAN YOU HEAR ME, PARIS?
YES... YOU MUST LEAVE HERE... YOU WILL DIE... IF YOU REMAIN...
SORRY, DEAR, AS THREATS GO, I'D GIVE *THAT* ONE *3/10*. I'M HERE TO HAVE A LITTLE CHAT WITH YOU.
I AM *WARNING* ... NOT *THREATENING* ... *HE* HAS CLAIMED ME ... HE PLACED A DEVICE... IN MY CEREBRAL CORTEX ... I BECAME HIS ... *PUPPET*...
HE HAS *USED* ME... FOR *SO* LONG.
I... I'M *SORRY*. I DIDN'T REALISE. HOW CAN I HELP YOU? WHO *DID* THIS TO YOU?
I... C-CANNOT S-S-SAY...
YES YOU *CAN*! COME *ON*, KATHRYN. YOU'RE NOBODY'S SLAVE! TELL ME HIS *NAME!*
MOR... M-MOR...
AAACK!
SHE'S *CONVULSING*— HER PULSE RATE'S *TRIPLED!*
I will die ... with my *own* mind...


MORTAKK!
"MORTAKK..."
"DARKMOOR..."
"HURRY..."
AAAGH!
I'M REVERSING THE LINK — BERNICE HAS TO GET **OUT** OF THERE!
HOW DO YOU FEEL?
OOOH!...
LIKE I'VE JUST RUN A MARATHON. ON MY **KNEES**. HOW'S KATHRYN?
OH NO.
CEREBRAL HAEMORRHAGE. THE DOCTOR BARELY PULLED YOU OUT OF THE MIND-LINK IN TIME – YOU WOULD HAVE SUFFERED THE SAME FATE.
THIS... **'MORTAKK'** MUST HAVE PLACED A **SELF-DESTRUCT COMMAND** IN THE CEREBRAL IMPLANT – IT CRUSHED HER MIND.
OBSCENE.


"AND COMPLETELY IN CHARACTER, DOCTOR."
"MORTAKK WAS THE BLACKEST NAME IN MY RACE'S HISTORY. A BRILLIANT GENETICIST; HIS GENIUS WAS MATCHED ONLY BY HIS OWN AMORALITY."
"HE CONDUCTED HORRIFIC EXPERIMENTS ON SILURIAN AND SEA-DEVIL HATCHLINGS. I... WITNESSED SOME OF THE RESULTS OF HIS TAMPERINGS."
"THEY WILL HAUNT ME FOREVER."
"WHEN HE WAS FINALLY BROUGHT TO JUSTICE, THE TRIAD COULD FIND ONLY ONE FITTING PUNISHMENT."
"HE WAS EXECUTED LONG BEFORE THE GREAT HIBERNATION."
EVIL DIES WITH GREAT DIFFICULTY, THACTUS.
CAPTAIN PARIS GAVE US A LOCATION: DARKMOOR, CLOSE TO THE CHEVIOT HILLS...
"I KNOW DARKMOOR... REASONABLY WELL. IT'S A BARREN, WINDSWEPT PLACE — LITTLE SIGN OF LIFE..."
"COLONEL FROST HAS TOLD ME OF AN ABANDONED NUCLEAR RESEARCH CENTRE THERE, DOCTOR. MORTAKK WOULD NEED SOME FORM OF BASE OF OPERATIONS..."
"WELL, IT'S WORTH A TRY."
VWORP VWORP


I HOPE WE'RE RIGHT ABOUT THIS. WE CAN'T AFFORD ANY **DEAD-ENDS** NOW--
POLICE
SSSSSSSSSSS
LOOKS LIKE WE'RE IN **LUCK**, DOCTOR.
SHALL WE ALL JUMP FOR **JOY**?
I HOPE YOU ARE **IMPRESSED** MY LEARNED COLLEAGUE.
INTERESTING. THESE CHIMERAS SEEM MORE **INTELLIGENT**— THEY ARE NOT ATTACKING ON SIGHT...
SO. IT IS TRUE.
YOU **ARE** ALIVE, MAY THE **PRIME SERPENT** SPIT ON YOUR **BONES**...
PLEASE, THACTUS - DO NOT DRAG PETTY **THEOLOGY** INTO THIS MOMENT.
I AM HONOURED TO MEET YOU AT **LAST**, DOCTOR. I AM **MORTAKK**.
WELCOME TO THE **FINAL GENESIS**.
TO BE CONTINUED...

Brief Encounter

MISSING IN ACTION

Mike Yates avoided the reddened eyes of the thin-faced man opposite him. The office walls seemed to magnify every tiny sound as Mike shuffled the papers in front of him.

The young woman seated beside the man expelled an impatient breath and leaned forward. "Well?" she demanded. "We've been granted this interview, so you must have something to say to us. We want to know what happened to David."

I didn't grant an interview, Mike felt like protesting. The Ministry of Defence gave you permission to come out here and wait for answers I'm not allowed to give. He looked at the young woman; normally a face like hers would have made a pleasant change from the sullen soldiers he was used to seeing. But today he wanted her gone. He had nothing to say to her – or her father.

"You see, Captain . . . " began the man slowly, "it's David's mother. I understand the need for secrecy, of course . . . but for my wife it's . . . well, she can't face it. She can't go on without . . . without something."

"Yes." Mike's voice sounded flat and insincere to his own ears. "I do understand that."

"So tell us what happened," said the young woman.

Mike hesitated. "Tell me what you know, Miss Edmond."

"But you're supposed – " The young woman was gently interrupted by her father, who laid a hand on her arm.

"Ruth. Please."

For a moment there was silence. Then, after a glance at her father, Ruth Edmond said: "The official letter told us David was missing in action, presumed . . . presumed dead – after the business at Auderley House."

"And that's all?" Mike knew he shouldn't be surprised. What more could have been said? How could they tell grieving families their sons had died battling Daleks and Ogrons from the 22nd century? How could they explain that there were no bodies because the Ogron guns disintegrated their targets completely?

"That's all that was in the letter," confirmed Ruth. She seemed to be making an effort to keep her voice neutral as she asked: "So what can you tell us?"

Mike hesitated. He had to say something. The existence of UNIT was all but unknown to the general public; the release of any information about the kind of threats the taskforce dealt with was impossible. But he had to try and make them understand.

"You know that David had been seconded from his regular unit to work with a special section of the army . . . "

"He told us he had a new job, sort of," said Mr Edmond, "but he wouldn't say more."

"He couldn't," said Mike. "And I'm afraid I can't give you any more information about the work he was doing –"

"So we're supposed to just –"

"Please, Miss Edmond," cut in Mike firmly. "Believe me, I'm doing my best. You must understand my position."

Ruth Edmond was silent. Mike looked at her for a moment, then continued. "What I was going to say was . . . there are certain jobs that call for extra sacrifices – that involve extraordinary risks. Special people are needed for these jobs." Mike looked into the tired, swollen eyes of Mr Edmond. "My superiors and I believed David was one of those people. He knew the risks, and accepted them – and he accepted the need for secrecy. If you won't trust me – trust him. Trust his judgement – and believe me when I say he did not give his life in vain."

"You're . . . " Mr Edmond seemed to pause for a long time. "You're certain he's . . . he's gone, then?"

"Yes."

"So where's the body?" asked Ruth. "My mother can't believe it's happened – she won't believe it without seeing him."

"I'm afraid that's impossible."

Ruth seemed about to snap out something, but instead just nodded her head slowly. "I thought so. We came all this way – for nothing! You haven't told us a thing." She stood up. "Come on, Dad. This is a waste of time."

I've told you the most important thing about it, Mike wanted to say. I've told you it mattered. Isn't that enough? Mr Edmond came to his feet and held out his hand. Mike rose and took it, unable once again to meet the man's eyes.

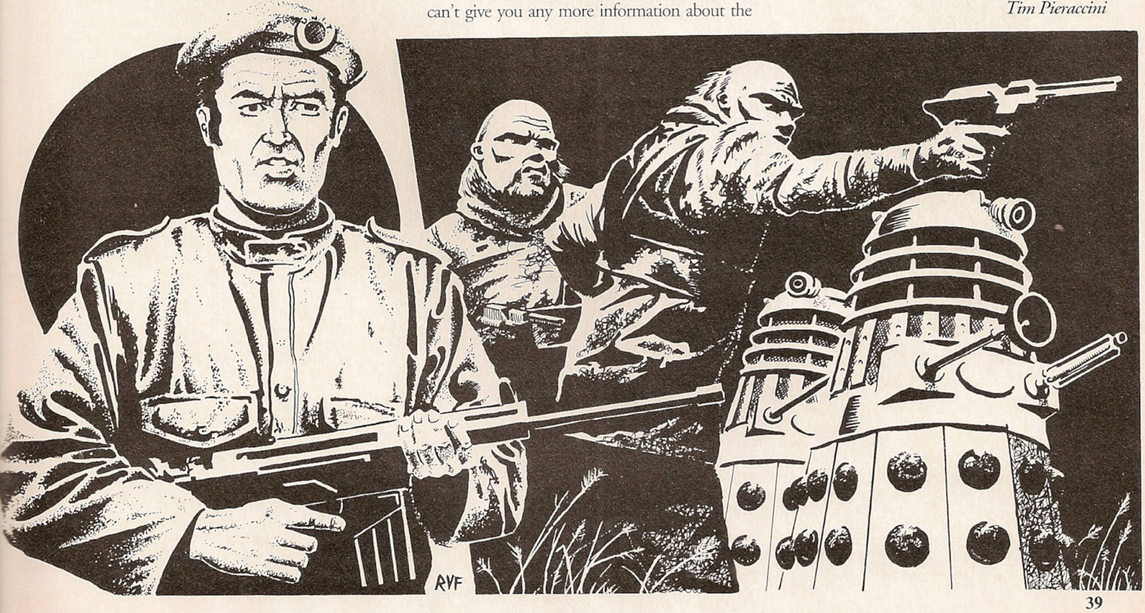
"Thank you, Captain."

Mike could think of nothing to say. From the door, Ruth Edmond's eyes burned with hostility.

Mike sat down after they had gone, staring sightlessly at his desk. He had another interview in an hour and he wondered if they got any easier.

He doubted it.

Tim Pieraccini



Out of the SOUNDHOUSE

Paddy Kingsland

Photo © ARAB

Paddy Kingsland is perhaps best-known for providing the incidental scores to Michael Palin's and Arthur Dent's hitch-hiking trips – whether they be around the galaxy or from *Pole to Pole*. Austen Atkinson-Broadbelt caught up with the busy composer to discuss some musical musical sojourns even further afield . . .

Paddy Kingsland began his career at the BBC Radiophonic Workshop in 1970 and took the plunge into the freelance world in 1981. His previous jobs included performing as a pop guitarist and working as a studio manager for BBC Radio One. It is Paddy's technique of mixing electronic music, brass horns and percussion instruments which has enabled him to become one of the most successful incidental musicians in Britain. His many credits include music for *The Hitch Hikers' Guide to the Galaxy*, *Around the World in Eighty Days* (with Michael Palin) and of course *Doctor Who*. I began by asking Paddy for his first recollections of working on *Doctor Who*.

"When I started working on the show it was going through a lot of changes. I know that there were a lot of shout-ups, largely because it was fantastically difficult for other actors to go in and act alongside Tom Baker. I think that was one of the reasons that Peter Davison took over. Brian Hodgson was the new organiser at the BBC Radiophonic Workshop, and he knew that John Nathan-Turner was looking to up the production values of the show. Brian was fed up with the Workshop just doing the sound effects and not ever being asked to do the music, so he asked John Nathan-Turner if the Workshop could do it and after a bit of convincing he agreed."

I wondered how he felt about the challenge of replacing the Dudley Simpson style of incidental music? "Well it had previously been done in a very different, almost mechanical, way. Dudley used conventional instruments in the studio and then he overdubbed some synthesiser sounds to achieve the '*Who*' sound. I was very conscious of what he had done before. I did feel that we needed to go along that route to a certain extent and not just chuck everything away. It was an emotional thing rather than a clinical one."

Discussing his stories in their production order, I began by asking Paddy about one of his favourites. "I remember really revelling in *State of Decay*. There is nothing like a good baddy to boo at and that story had loads of them! Peter Moffat did the most wonderful production of it. He really encouraged everybody to do the Hammer Horror stuff. Peter used a glass shot in that, which was unusual because at that time all sorts of electronic gadgets were coming into use, like Quantel which could have achieved similar results. But he used to groan at those gallery-only sessions where they would use video-effects. He preferred the old film technique of using a glass shot in front of the camera which looks marvellous.

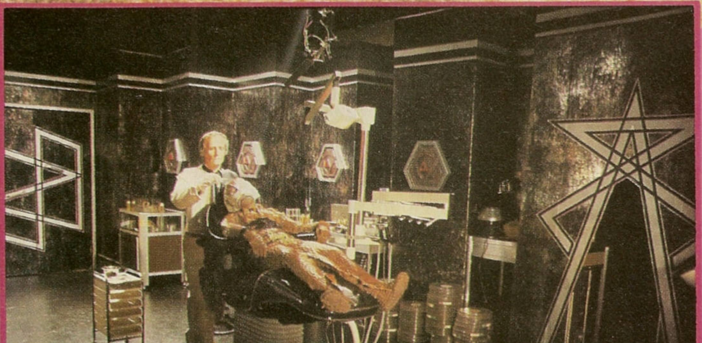
"There was no way that we could go over-the-top with the music and sounds because it was so far over-the-top already! It was like doing a melodrama. The atmosphere of the thing was wonderful, the actors played it for real but about eight notches too far, which is marvellous! Looking at it again, I'm surprised by the intricacy of the music. The way it fits the picture wasn't easy to do then.

JUPITER TUNE

"Something which probably isn't generally known is that I did some music for *Meglos*. I only did the first episode because I was standing in for Peter Howell whilst he was on holiday. That must have been pretty hard for Peter because he had to try and use what I had started.

"On *Full Circle* I remember using a Yamaha monophonic synthesiser. I used that a lot because it had some good sounds on it; one being a flute-type sound which was an important part of the score. I think Peter Moffat (the director) suggested that there should be a theme for Adric. I went along to the studio to see Adric in action, so that I could create his theme before I began work on the score. I think Matthew Waterhouse was rather unsure of himself and Adric's theme sort of reflected that.

"There's a bass guitar in there as well as



Main picture: The Doctor (Tom Baker) encounters the 'Hammer Horror stuff' during *State of Decay*. Photo © BBC. Inset: A Marshman is prepared by Dexter (Tony Calvin) for surgery in *Full Circle*. Photo © BBC.

the Yamaha in *Full Circle*. You can also hear the very distinctive sound of the Roland Jupiter 4 synthesiser, which was the first polyphonic synthesiser that they came up with. It makes those sort of arpeggio sounds. There's a bongo in there somewhere and a cymbal."

Logopolis marked the end of the Tom Baker era. Bearing the likely problems involved with such a story in mind, did he find that the production team were especially concerned with his work during the making of this story? "The production team had forewarned us that this was going to be a big story with Tom leaving and so on. Peter Grimwade (the director) wanted a strange quality because instead of dealing with things like a bunch of baddies, it was dealing with time problems and the Doctor's death. It could have been quite an alarming story, so we had an idea of a slightly comforting theme running throughout that which was the Watcher's theme. It wasn't as though the Watcher was death but something good, like birth. That's the benefit of themes. You can reassure the viewers with them. Doing the music for the flashbacks and death scene was quite difficult because there was music behind some of the clips. I remember that they were worried people wouldn't understand the regeneration, so they shoved a line in at the last minute where Nyssa says something like 'The Watcher . . . he was the Doctor all the time'

"I left the Radiophonic Workshop in 1981 to go freelance. I left hoping to take a few shows with me. There was talk about doing another series of *Hitch-Hikers'* for television, but Douglas Adams pulled the plug on that. I had already established that I would have done the music for it here in my own studio. So when it didn't happen it was a major disappointment. I left full of hope that I would get some *Doctor Who*, but in fact I didn't do another one for quite some time. The only thing which I was really able to take away was *Words And Pictures*, which is a long-running children's educational programme, now featuring Sophie Aldred (Ace) of *Doctor Who* fame. I did, however, carry on doing documentaries, corporate work and commercials.

FREELANCE FUGUES

"*The Visitation* was the first story that I did away from the Workshop and so, because of that, it sounds quite different. I was already moving towards using more conventional sounds. I wanted the bits with the Poachers' lot and the actor (Richard

➤

◄ Mace, played by the late Michael Robbins) to have a period feel, so I used a lot of flute and organ-type sounds with a bit of harp and drums. For the scenes with the monsters (Terileptils) I tried to make it more electronic, a bit like the stuff I did for *Full Circle*. This was directed by Peter Moffat again, and I think he made it work very well, especially the android.

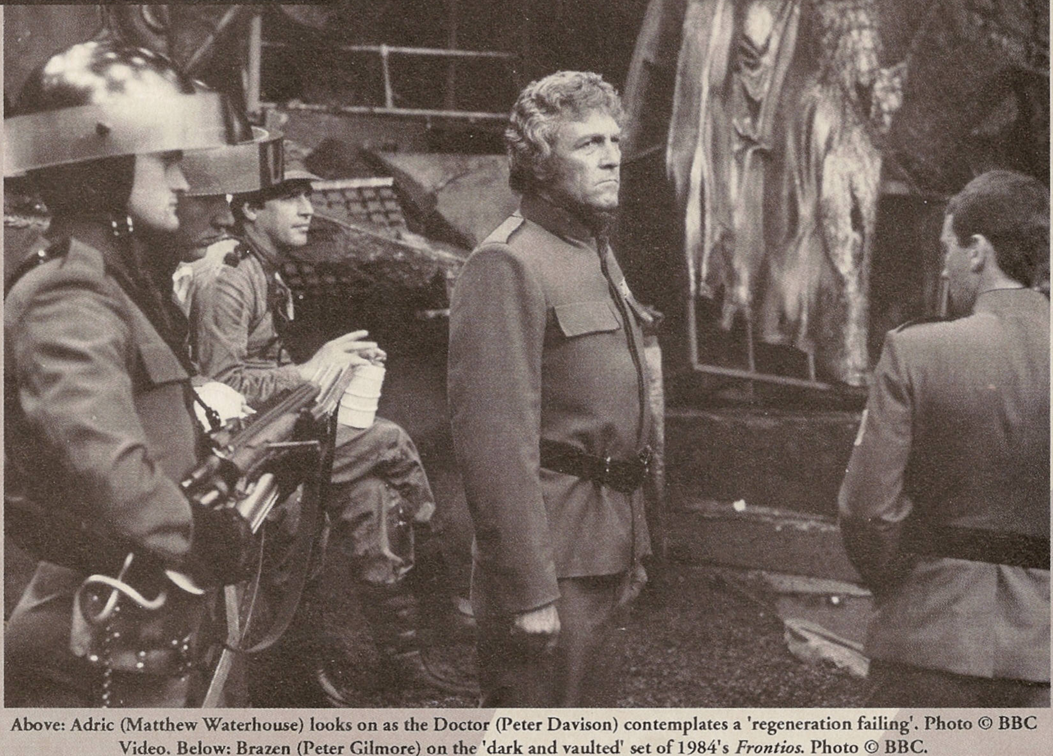
"I think it was fortuitous that they asked me to do *Castrovalva*. I could embellish upon the themes in *Logopolis*. It was good for continuity. Although I remember we used an electric guitar, bass and drums in the opening scenes for *Castrovalva* to give it a style of its own. We came up with a theme called 'Regeneration Failing' which was used in the zero room and that sort of thing. Fiona Cumming directed that one. The first time that I met her was at the first viewing of the episode and I found her charming. She was very well-organised and had everything worked out and planned. Some of the guys who directed on the show tended to busk it a bit, whereas she had actually given the music some thought. She knew exactly what she wanted. Often on *Who* you would turn up at a dub with a tape and because of the pressure of time that was probably the first opportunity the director had to hear it. That's not really the way things ought to be done and in fact Fiona made the effort to come and listen to the music and make suggestions and requests before we got to the dub. That way if something wasn't working we could put it right before the dub. But in some cases on *Who* there wasn't that luxury of time."

The score for *Mawdryn Undead* made some remarkable deviation from the norm and achieved considerable acclaim at the time of transmission. How was the sound of the story decided on? "Well I remember Peter Moffat and I deciding on a sort of upbeat jazz theme for the schoolboy scenes, especially when Turlough steals the car. I did a bit of spoof twenties type stuff for *Mawdryn* so that when you had a nasty bit we had a spoof to follow it. I really enjoyed that one. It had been quite a while since I had done a *Who* and so I probably enjoyed having another stab at it. I was especially pleased with the tune for the flashback sequence when the Brigadier character meets the Doctor again. Turlough (Mark Strickson) gave a wonderful performance; I thought he was a good idea for a companion. Yeah, that was a good one."

Frontios, directed by Ron Jones, was the last story Paddy worked on. "I like Ron Jones, although I did feel that he left me on my own a bit. But I had done so many *Whos* by then I think he felt that he would get what he needed from me. I think Ron had to work very hard on that one. It was all studio but he gave it a very big feel with all of those large, dark rooms and vaulted ceilings. I sort of used that feeling by giving the music a church-like sound. The strongest sounds were the pipes of pan and it had quite a lot of percussion sound, with a lot of bass drum in there. I made the underground feel more futuristic; it was a bit heavier with more drum sounds. It was all very Orwellian, with the guards, the posters and all of that disinformation. It was very *1984*."

DIFFERING DAVISONS

The scores for *Mawdryn Undead* and *Frontios* were very different from Paddy's previous work. Was that because of his new working environment? "I'm sure that's why my later scores are so different. I had new equipment and in many ways it wasn't as good as the gear at the Workshop. I think *The Visitation* was a transitory stage, but *Frontios* and *Mawdryn Undead* were both composed absolutely to picture. So I



Above: Adric (Matthew Waterhouse) looks on as the Doctor (Peter Davison) contemplates a 'regeneration failing'. Photo © BBC Video. Below: Brazen (Peter Gilmore) on the 'dark and vaulted' set of 1984's *Frontios*. Photo © BBC.

Director Peter Moffat seems to find the Terileptil's android strangely familiar... Photo © BBC.

could point up things that I wouldn't have taken the risk with at the Workshop, because we couldn't synchronise the picture with the soundtrack until 1982. Having said all of that, thinking about the early ones like *State Of Decay* there are moments were a musical exclamation happened dead on cue. I don't know how I did that; I must have stayed up late or something!"

I asked Paddy if he had ever wished for more time to develop his tunes in the programme. "We rarely get a chance to explore our music, but it depends upon the director really. On *Who* we would usually get the finished tape which was cut without considering music. In America they are very into music and so all of the shows are made with music in mind. Over here they are not. Music is just something which is put on last. People do think a lot more about music now, but on *Who* we rarely got a look in. For instance, on all of the ones which Peter Grimwade directed, the music was entirely composed of very short stings. That was the way that he used to like to use music – as a way of carrying the action. I think that this is all due to the pressure of time. Twenty-three minutes is a very short time and they have got to get a lot of the script in. Even so, they had to make cuts at times. So there wasn't really room for longer pieces of music; unless it was written that way. I think the onus is on the writer who might want to establish an atmosphere, so there's lots of shots of marshland with weird music over it. Unless the script was written that way it wouldn't occur to a director to do that. It might have occurred to him if he were in more luxurious circumstances."

The Kingsland sound is very individualistic. I asked Paddy to explain how it developed. "I suppose that you are bound to develop a style after a few years. Everyone has their signature; Malcolm Clarke has his own and so does Roger Limb. I like to write tunes, and so I use them in my incidental music. I suppose my sound comes from that. I used to play the guitar years and years ago and there's a bit of that in it. I'm a dreadful player of keyboards so I don't play in the same way that a keyboard player would. You can often hear keyboard players doing electronic music and it sounds very different from people who aren't trained in that particular way. It means that I write in straight lines, as you would for the clarinet and the flute and those single note type instruments. Keyboard players often play in bunches of things, so they have a very different sound.

SOUND STUFF

"My current thing is making ordinary music using a variety of real players and electronic sounds. That's what I think comes off best. The Michael Palin documentary *Pole To Pole* uses real players: violins, trumpet and French horns. That isn't radiophonic at all, it's a standard session with real players. Nobody can make tunes sound as good as real players. It's very hard to do tunes on synthesisers. If you have a sound on a keyboard, moving between one note and another is variable in very few ways. Whereas, if you've got a real player on an oboe they can put lots of expression into it by varying the intensity of the note. Or by going from one note to another, in a slightly different way, by putting in a little crescendo and that sort of thing. With a keyboard you're getting one note. I'm not saying that it's impossible to play a tune well, electronically. As time goes on the electronic side is getting better and better. There's lots of things that synthesisers and samplers can do fantastically well which real players can't. So really we ought to be using them for that!"

Is he pleased that people still admire his work on *Doctor Who*? "One always puts a lot of effort into doing these things. You don't just dash it off in five minutes – you put a lot of yourself into it. It's a nice feeling if people like your work because it might mean that your music helped to make a programme work. The marvellous thing about *Doctor Who* was that there simply wasn't time to do anything other than go for it and hope it worked. Sometimes it works, unfortunately when it doesn't there really isn't the time to go back and change it. In the film and expensive television world you can go back to it, but in those days we rarely had the time. Once you know where the goal posts are you have to play that game."

I put Paddy on the spot and asked him to select a couple of his favourite scores from his twenty-three years as an incidental musician. "I guess for the non-*Doctor Who* stuff it would have to be either *The Hitch Hikers' Guide to the Galaxy* or *Pole To Pole* because they were such fun to do. It's a bit difficult to choose for *Doctor Who*. I would probably say *Mawdryn Undead* or *State Of Decay*, but I like them all. It's nice to be part of *Doctor Who*; it's a sort of institution. I wanted to work on the programme again but it didn't happen. I'm sure there'll be another series of it – after all the BBC needs as many good programmes as it can get! When they do *Doctor Who* again I'd like to have another go at it. I mean, there's nothing quite like it is there?" ◄►

THE AIRZONE SOLUTION

Although the BBC have denied us a special story to celebrate *Doctor Who*'s Thirtieth Anniversary, at least for this year, early September saw the video release of an enterprising alternative. *The Airzone Solution* is a new science-fiction thriller written by Nick Briggs. Producer and director Bill Baggs has brought together Colin Baker and Nicola Bryant, who starred in his previous three videos, with some very special guests. For this new production, Jon Pertwee, Peter Davison and Sylvester McCoy will be appearing alongside Colin and Nicola in a new drama which unites four of *Doctor Who*'s leading luminaries for the first time.

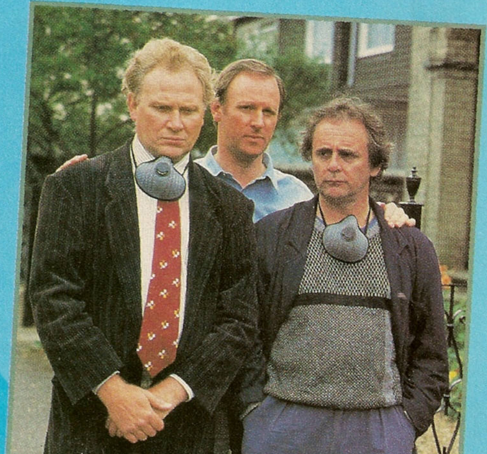
The place: here. The time: five minutes in the future. Environmental catastrophe looms. Alarming climate changes and toxic air lead Arnold Davies (Colin Baker) into a perilous investigation of the Airzone Corporation and an uneasy partnership with Anthony Stanwick (Sylvester McCoy). Who is behind the sinister conspiracy? Why is the ghostly Oliver Trethewey (Jon Pertwee) keeping such a watchful eye? And what exactly is the Airzone solution?

Doctor Who Magazine photographer Austen Atkinson-Broadbelt was on hand during the month-long shoot to make a visual record of this unique event.

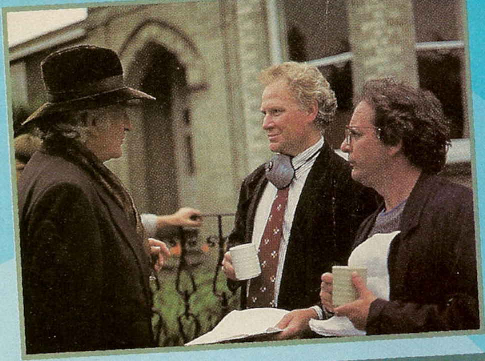
Sylvester McCoy as Anthony Stanwick, Jon Pertwee as Oliver Trethewey, Colin Baker as Arnold Davies and Peter Davison as Al Dunbar.

Peter, Colin and Sylvester - three Doctors in search of *The Airzone Solution.*

An historic anniversary marked with an historic meeting. Sylvester McCoy, Colin Baker, Peter Davison and Jon Pertwee together at last.

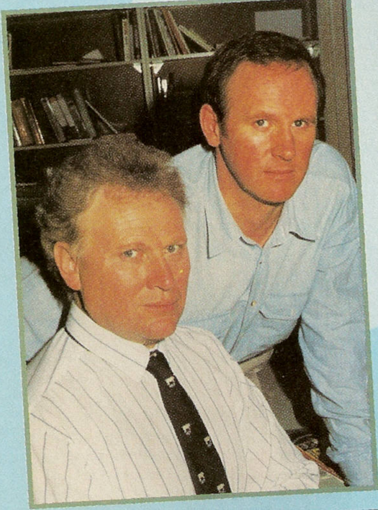


Breathing masks: an essential fashion accessory five minutes in the future.



Three Time Lords take advantage of a break in filming - to catch up on old and future times?

Nick Briggs as Sam Flint, editor to Colin Baker's TV weatherman, Arnold Davies.



Colin Baker as weatherman Arnold Davies and Peter Davison as the ghostly Al Dunbar.

A distinguished gentleman - Jon Pertwee, *Doctor Who's* elder statesman, as the spectre of Oliver Trethewey.

Nicola Bryant as Elenya, a TV reporter hot on a story.

A key scene - will this object unlock the truth?

Colin and Nicola attempt to charm their way past an unco-operative Airzone employee, played by DWM editor Gary Russell.

Prelude

BLOOD HEAT

We tortured the mams for a couple of hours before killing them. You didn't need to *link* to feel their fear. They cried and touched each other at the end; actually cuddled up to each other, as if their closeness could protect them from us. It was disgusting. One of the males placed itself in front of the others. It gibbered at us, shaking its hairy fists and making those stupid noises with its vocal chords K'to thinks are primitive words. K'to is stupid. Everyone knows no life form with only a voice box will ever learn to communicate.

Laughing, we focused our contempt on them through the bars of the cage and burned out their minds.

When they were dead we levitated the carcasses and threw them far outside the city gates. It amused us to watch other animals fighting over their bodies. These days food is scarce outside the city when you're a stupid mam.

And fun is scarce inside the city when you're a Silurian Prince.

Night found me lying flat on the crystal roof of the palace, gazing up at the sky. The *Stranger* was a few degrees north of the pole star, a cold blue light in the heavens, easily visible even if you didn't know where to look for it. Tonight it was bright, but tomorrow it would be brighter still, and the night after that, yet brighter, until . . .

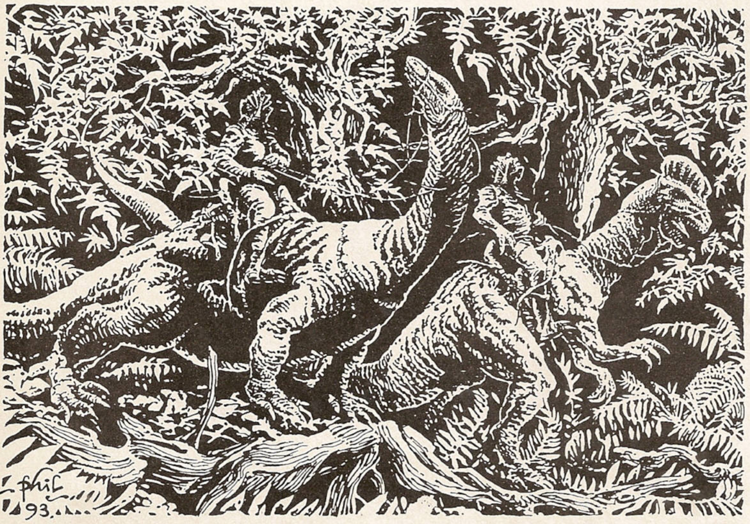
There was a sound behind me. Father stepped onto the palace roof. He walked towards me, passed without *link*ing, stopped at the edge of the roof to gaze out over the crystal spires of the now-deserted city, towards the forests beyond. He was quiet for a long time.

–Father?–

He *link*ed without without turning. *–You killed the mammals today. Morka–* It was not a question and I knew it. *–The caged mammals which were to be taken into the shelters.–*

–It wasn't just me. It was Kchtaal as well. He–

Father held up a hand, the webbing between his fingers trembling angrily. To my shame, he spoke without *link*ing, as if I was still newly hatched. 'You know we must preserve a balanced ecology for the time when the *Stranger* has left our skies.'



'Father, they were just mams! Kchtaal and I were bored, we – '

'The mammals must be replaced. I will hunt for more tomorrow.'

I scrambled to my feet. 'But Father, that means you won't be coming into the shelter with me!'

'You may spend the rest of the night thinking about that. You may also consider whether your friendship with Kchtaal is . . . entirely appropriate.'

'But why can't Kchtaal's father – '

'There will be no argument! Kchtaal's father is responsible for sealing the shelters. Everyone else is already in hibernation. The mammals must be preserved, therefore I must hunt them.'

'But we don't *need* the mams, everyone knows that! You're the Leader! You don't need to obey the rules!'

Father's third eye began glimmering angrily. I felt a sharp pain in my limbs. 'If that is what you think then know this: a leader is more subject to the rules than are his people!'

'I don't understand, I –'

'Enough, Morka!' He turned to leave, hesitated, quivering with anger. 'When you are summoned to the shelters you will obey. Do you understand?'

I said miserably, 'But I'm afraid of the cold . . . '

Father said nothing. He turned back to face me one final time. 'Good night Morka.'

Then he was gone. The warmth in his voice had done nothing to ameliorate the coldness in his mind. He was disappointed with me. Worse, he was *embarrassed.* I realised now he had considered me an adult and I realised how my immature action must have shamed him.

I gazed up at the *Stranger*, flung a bolt of mental energy at it, and was not surprised when all my rage had no effect on it whatsoever.

Resolving not to endure my shame alone I *link*ed with Kchtaal.

I'd already made one mistake. The second was fatal.

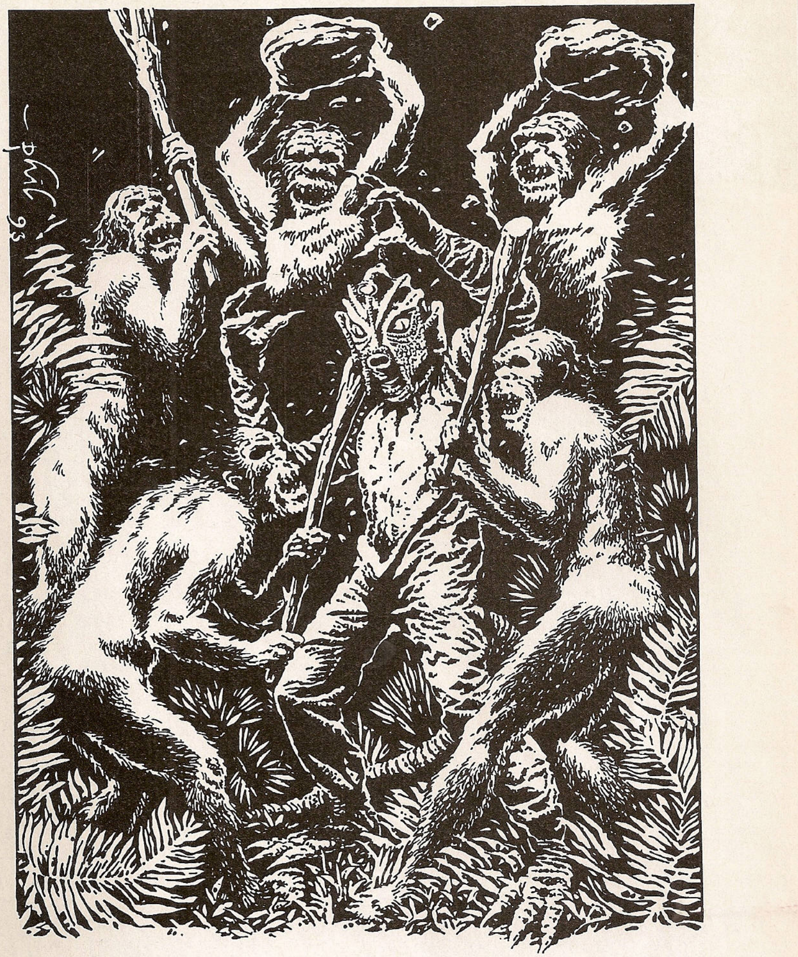
The *Stranger* was a swollen glow in the sky, clearly visible through thin, scudding clouds. The swamps were flooding because of the higher tides. Far across the great plains volcanoes lit the underside of the clouds with a sulphurous light. This was the scene later that night as I urged my dilophosaurus into the near reaches of the western forest. Kchtaal was beside me, riding a plateosaurus only two years from the nest. Nets were fastened to both our saddles. We had no herrerasaurus; we wanted to capture not kill.

We found the mams gibbering nervously in a huddle around one of the bigger tangle-trees. The little tribe only had about thirty or forty members in it. Neither of us anticipated any trouble. We expected the mams to scatter a bit as we approached, to run about, squeaking like they always did, maybe to scream and pound their chests, as sometimes happened.

What really happened took us completely by surprise.

The mams *attacked.*

I suppose it must have been panic that motivated them, or fear. There was no organisation, no concerted effort, they were mams after all.



But what happened was bad enough. As Kchtaal and I approached they began to mill around, jumping up and down, screeching louder and louder. I linked with Kchtaal and he shrugged, mentally. We continued forwards. Then from high in the tree, came the first surprise. Rocks. The mams were throwing rocks at us!

The first rock struck Ichtar on the head. He fell to the ground and I could see blood seeping from the crest of his skull. I ran to him, but somehow there seemed to be hairy bodies in the way. Bodies on which I stamped furiously. The screeching sound they made increased. Now I couldn't tell if the sound was only outside my head or inside it as well. Was that Kchtaal screaming at me? I tried to *link*. I tried to –

Something tangled in my feet. My net. I fell to the ground, scrambling madly. I turned over and saw sticks in hairy fists raised against the starlight. Rocks looped out of the darkness, smashing into the ground around me. Something wet trickled down the side of my face. Was I bleeding? Had one of the vermin *hit* me?

The sticks began to to rise and fall. Now I began to feel the pain. The smell was overpowering. The mams were all over me, screeching, beating me and each other in a frenzy of bloodlust, their teeth ripping at my skin.

I felt a hot breath on my cheek, closed my eyes so they could not be bitten. The Egg only knew what filthy diseases these vermin carried. *How dare they,* I thought. *I am a Prince! A Silurian –*

Then one of the sticks crunched down onto my skull crest and

when I awoke the forest was burning. Further towards the plains a volcanic eruption had split the ground. Sparks and little trickles of lava were already glimmering in the distance. I looked around. The ground was littered with twenty or thirty hairy bodies. One or two were dragging themselves away on damaged limbs. In the middle of this carnage was a larger form.

Kchtaal.

I ran to him. No life stirred in his breast. His third eye was fixed open, an expression of rage on his face. This was how the mams had finally been dispatched. Kchtaal had saved my life. And the mams had killed him for his courage.

I threw back my head and screamed my rage into the night; twenty paces away a hairy form squealed and fell dead to the ground.

Then I picked up my dead friend and began to walk back to the city.

I met father near the city. He had come out into the night and was looking for me. He saw Kchtaal in my arms but made no attempt to take him from me.

There was no comfort in him for me when he linked. *–The city is unsafe because of the earthquake. The entrance to the shelter has been buried under tons of rubble. We cannot go in there.–*

I gaped silently. *–What are we to do?–*

–We must try to reach the northern city where Okdel is Leader. The shelters there will have room for us.–

–But Kchtaal–

–The choice to hunt tonight was yours, Morka. Now you have another choice. Bury your friend or carry him with us.–

–I cannot leave him!–

–If you cannot leave the past behind you, then the burden is yours to carry alone.–

–Father, what do you mean? I don't understand–

–I pray that you will understand when you are older.– Without another word, he turned and walked away into the burning night.

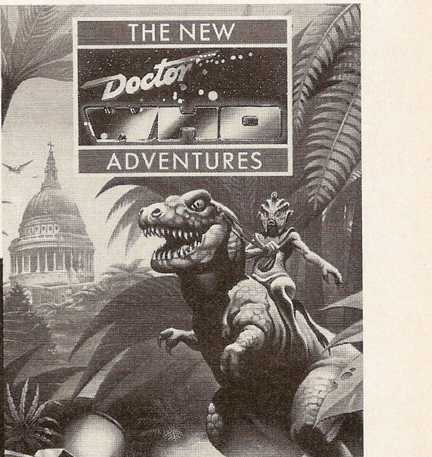
I hesitated for a moment, remembering the cold thrill of fear. The image of a stick in a hairy fist silhouetted against the glowing disk of the *Stranger.* Then I, too, began to walk.

As I walked the weight of Kchtaal in my arms turned my fear into anger and then into a deep, unforgiving rage.

A rage that would last a hundred million years.

Jim Mortimore

Doctor Who - The New Adventures: Blood Heat
Written by
Jim Mortimore
with a cover by
Jeff Cummins.
Published by
Virgin/*Doctor Who* Books on
21st October 1993
at £4.50



SHELF LIFE

Craig Hinton puts the latest BBC Video releases on trial and finds them well and truly guilty . . .

Many moons ago, the powers-that-be at the BBC decreed that the time had come for *Doctor Who* to mend its ways. After the graphic violence of *Vengeance on Varos* and *Attack of the Cybermen*, and the twisted gothic of *Revelation of the Daleks*, the programme was told to go away for eighteen months and re-invent itself. Out of the window went the proposed stories about the Celestial Toymaker, the Ice Warriors and the Autons. In their place, we were treated to the fourteen part 'epic': *The Trial of a Time Lord*.

Unlike other extended sagas, such as *The Daleks' Master Plan* or *The War Games*, *The Trial of a Time Lord* was less of a continuous story, and more of a portmanteau. Or pot pourri. Or hotch-potch.

A framing sequence, dealing with the Doctor's second trial by his peers for interference, introduced three different stories, before climaxing in a two part story that tied up all fourteen episodes. And I'll be blunt: I believe that Season Twenty-Three was the biggest waste of time and the greatest lost opportunity in the programme's history. And I'm sorry Tim Symonds (*Timelines* **DWM 203**), but I'm not anti-Colin Baker at all: his Doctor showed a great deal of potential. I just find it tragic that he was saddled with a collection of such all-time turkeys.

But what of *The Trial of a Time Lord*? The first 'epistopic interphase' – *The Mysterious Planet* – was Robert Holmes' last complete story, and it begins with a special effects sequence unmatched before or since. I was lucky enough to see Part One with nearly a thousand other fans at a *Doctor Who* convention, and the atmosphere was electrifying. As the TARDIS hurtles down the beam towards the Time Lord court, myself and countless others honestly believed that the golden age of *Doctor Who* had begun.

The Doctor and Peri have materialised on Ravalox, where they soon become embroiled in the affairs of Warrior Queen Katryca, the con-men Glitz and Dibber – a typical Holmes' double act – and Drathro, an immortal robot. And they spend four pointless episodes running around the polystyrene and glitter sets, until everything blows up. Then they all go home.

INQUISITIVE GRAVY

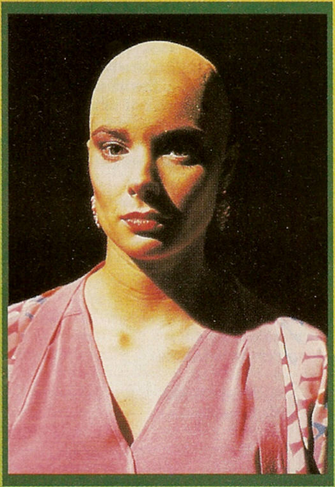
The Mysterious Planet is a sad epitaph to undoubtedly the best scriptwriter the series has ever seen. Sadly, Holmes was quite ill towards the end of his life, so perhaps it's a bit unfair to be too critical. Rarely does his characteristic sparkle show through; even when it does, most of the actors (especially the disappointing Tom Chadbon) just walk through their lines as though they were in a village amateur dramatic society. Only Tony Selby and Joan Sims convey any sense of three-dimensionality to this travesty – at least as far as the Ravalox-bound sequences are concerned.

On the plus side, Holmes does shine in his court-room scenes. Michael Jayston's Valeyard comes across as a menacing villain, cutting through the Doctor's student humour with icy logic and suave sophistication. Linda Bellingham, light years away from the Oxo family, makes a pretty good Servalan clone, as her Inquisitor tries to conduct a straightforward trial, unaware of its darker purpose.

The second segment of *The Trial of a Time Lord* is *Mindwarp*, by Philip Martin. I didn't like his earlier *Vengeance on Varos*, but *Mindwarp* has grown on me. The acting cannot be faulted: Nabil Shabin's Sil is as wonderfully loathsome as ever, Patrick Ryecart instills Crozier with a clammy, sinister air, and Brian Blessed shows us just what sort of a Doctor he could have made. I will admit that *Mindwarp* is difficult to follow: has the Doctor changed sides? Why are the Time Lords so worried about mind transplant techniques that have been shown to exist in other stories, such as *Pyramids of Mars*? Is Peri really dead?

The special effects – especially the opening scenes on the beach – are fascinating, and I'm sure we can gloss over the pink Terileptil (well, the BBC obviously glossed over the costume). And we get another flash of the TARDIS.

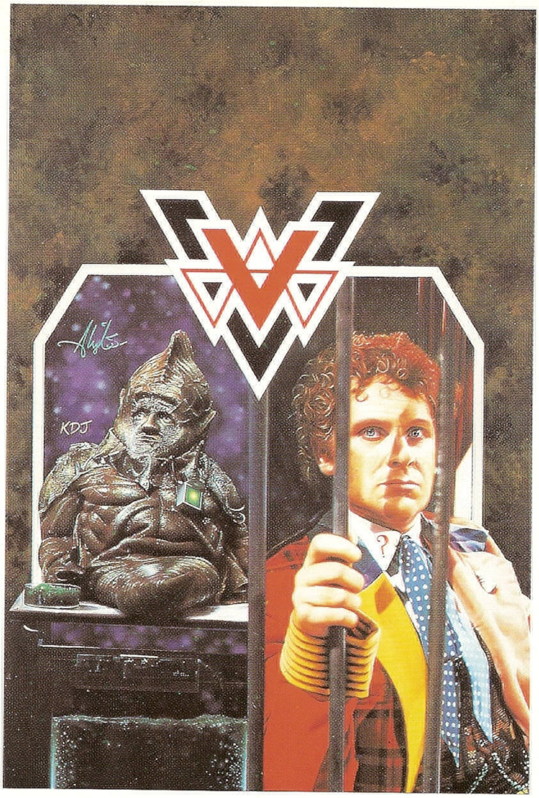
But *Mindwarp* is weird. I wish I could have seen it devoid of its *The Trial of a Time Lord* trappings. And therein lies the problem. Unlike the stories on either side of it, there is too much interaction from outside, namely the courtroom scenes. And if the narrative is suspect, how can I believe in a story that may never have happened at all? But even such doubts can be partially excused, given the ending of the final episode. Peri's 'death' (if only they hadn't bottled out!) and the Doctor's reaction to it are some of the most evocative scenes in the series' history. But in a season such as *The Trial of a Time Lord*, each segment can only be judged as part of a greater whole.

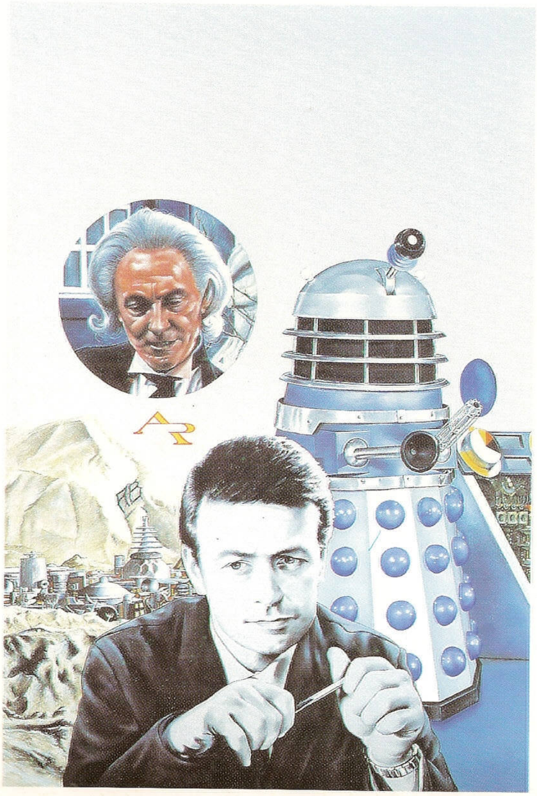


SINISTER SHRUBBERY

Terror of the Vervoids occupies Parts Nine to Twelve of this saga. Pip and Jane Baker have turned in a bog-standard murder mystery, and what a relief that is. TARDIS lands, people die, and the Doctor and his new companion, Mel (Bonnie Langford), are drawn into the plot. But this story is badly let down by the shoddy sets and special effects. The starliner, the Hyperion III, is a cardboard and plywood nightmare, a sad artifice of art deco and a few things found lurking in the back of the scenery cupboard. Why can't we have good acting, good scripts and good plots all at once? Is there a law against it?

Michael Craig and Honor Blackman steal the acting honours in this one, and even the much-maligned Mel turns in a riveting performance. The Vervoids themselves are a good example of a race of 'monsters in rubber suits' – but that's all they need to be in this tale. Even the courtroom intervention is kept to a minimum, allowing the story to stand on its own. *Terror of the Vervoids* is probably the best bit of *The Trial of a Time Lord*. The end of Part One had me on the edge of my seat, as Mel's scream blends into the theme music. But the Doctor's solution smacks of the 'silly science' that spoiled so much *Doctor Who*. But what of the Valeyard's


KDJ


AR

ramblings about genocide, and Article Seven? Have the Time Lords forgotten *Genesis of the Daleks* that quickly?

And then the fun starts. With the Doctor accused of genocide, the Master rears his head in *The Ultimate Foe*, the final two episodes. Part One is Robert Holmes' final outing for the series, and there are no comparisons with *The Mysterious Planet* . . . this one's a real winner.

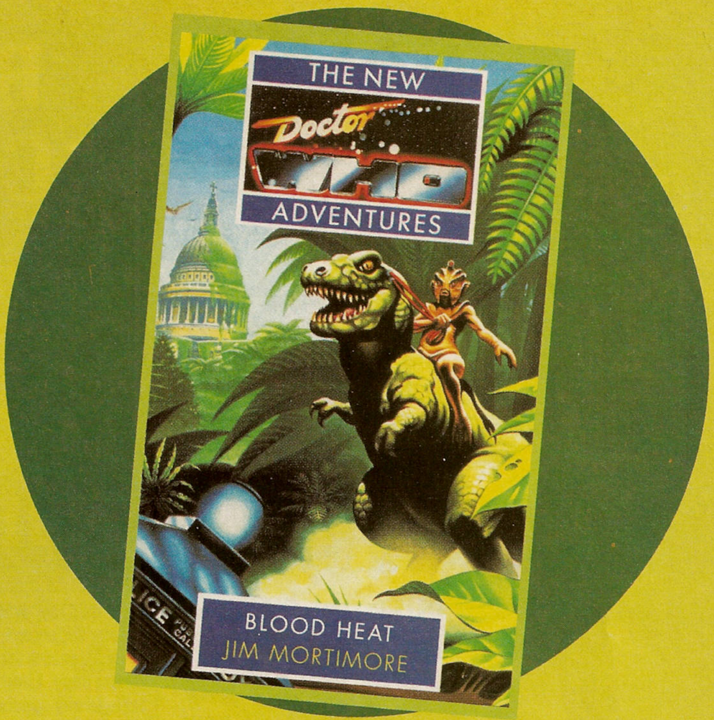
With another outstanding special effect, Glitz and Mel are brought into the fray. And then we learn the dark secrets of the Time Lords which have led to this entire series. The Valeyard's journey into the Matrix provides Robert Holmes with the chance to build on his dream sequence from 1976's *The Deadly Assassin*, creating such grotesques as Mister Popplewick. Everything works in this episode: the acting is superb, the Potteries' Museum setting perfect. What could go wrong?

Pip and Jane Baker turned up, that's what went wrong. After script editor Eric Saward's demise, his original season finale (see the **Doctor Who Magazine Time Lord Special** for the plot) went west, to be replaced by this farrago of drivel. The Valeyard's carefully crafted insults become laughable ('catharsis of spurious morality', indeed), and the frightening revelation of the megabyte modem . . .

Many *Doctor Who* fans believe that Season Twenty-Three was a failure. Taken as a whole, it's inconsistent and incoherent, with none of the unresolved plotlines – Mel's presence, the Valeyard et al – being satisfactorily dealt with. As I said, the greatest lost opportunity in the series' history.

We've all heard the classic last lines like 'this old body's wearing a bit thin', 'it's the end, but the moment has been prepared for' . . . Poor old Colin Baker saw out his unfulfilled reign with the forgettable 'Carrot juice, carrot juice, vworp, vworp, carrot juice,' en route to the 'whip-off-your-wig' regeneration of *Time and the Rani*.

Yes, the TARDIS box looks good: BBC Enterprises have done us proud in the packaging. But *The Trial of a Time Lord* is a curate's egg – bad in parts, and, sadly, the bad points outweigh the good. Strangely enough, I would advise you to buy it: for entertainment value alone, it's worth it. But, as solid *Doctor Who*, the show is wholly unsatisfying.



PSIONOSAURUS

Phew . . . I'm glad that's over. On to more pleasant matters. *Blood Heat* is the latest in Virgin's *Doctor Who: The New Adventures* series. Written by Jim Mortimore, who along with Andy Lane, had such a hit with *Lucifer Rising* in May, and featuring the return of some much-loved old enemies, I had the same expectations for this novel as I did for last month's *Iceberg*. And the same ominous misgivings.

A *Terminus*–like catastrophe throws Benny into the Time Vortex and dumps the Doctor and Ace in the middle of a primeval forest. When the TARDIS is subsequently sucked into a tar pit, presumably never to be seen again, we don't think that much else can go wrong. Until the dinosaurs turn up.

But Ace and the Doctor have not ended up at the dawn of time, nor are they in some sort of *Jurassic Park*. The TARDIS has deposited them in twentieth century Bristol. They are on Earth . . . a strangely unfamiliar Earth. And the unfamiliarity becomes a disturbing unease as we meet old friends such as Jo Grant, Liz Shaw, and the Brigadier: all fighting for their lives on a planet whose ecology is in chaos, a planet firmly gripped by the scaly paws of the psionosauropodmorphæ . . . better known as the Silurians and Sea Devils.

Blood Heat is the first of the five book *Alternative Universe* cycle, in which a mysterious figure uses awesome powers to alter the Doctor's past. And, as *Blood Heat* rather frequently reminds us, with only enough matter and energy to sustain one universe, a continuum in which the Doctor was murdered by the Silurians in *Doctor Who and the Silurians* has become the one true reality. With the Doctor's death, there was nothing to halt the deadly plague that Morka released. After most of humanity died, the Silurians and their aquatic brethren spent the next two decades assuming their 'rightful' roles as the masters of Earth.

CORPSE CONTINUITY

There is one particular point that should be borne in mind while reading *Blood Heat*: Mortimore's continuity comes from Malcolm Hulke's excellent novelisations of the early Seventies: hence the names, such as Morka and K'to. I say this to quash the continuity freaks out there (I include myself in that bracket), who may criticise the entire book because the Doctor's corpse has got the wrong jacket on. Once you've got that out of the way, you are presented with an ingenious morality story.

The Silurians' first act upon ascension was to remake the Earth in their own image: out went the flowers, out went the birds . . . and out went the entire balance of nature. The Silurians cannot work out – and don't really care – that oranges have become luminous, just one example of the increasing chaos which is destroying the biosphere. With their Gravitron on the Moon (clever, eh?), they have complete control over the Earth's weather, a fact that is vividly brought home in one of the most nail-biting scenes ever seen in a *New Adventures* novel, as Ace and Manisha (remember her?) desperately try to get into the TARDIS and are quite literally fried by ultra-violet radiation. Brilliant stuff.

The other major theme of the book gives it its title – blood heat, cold bloods versus warm bloods. Man's inherent xenophobia, reinforced by the race memory terror that the Silurians invoke, has led the remaining military, including a bitter, monomaniacal Brigadier, to consider a frightening solution for the reptilians.

Blood Heat is fascinating in its handling of familiar characters in an unfamiliar light: a truly pathetic Jo Grant, a world-weary Liz Shaw, and a Brigadier whose entire life, and his very reason, have been ripped away by the Silurians. It is especially effective in its portrayal of the Doctor, who realises that the only way to salvage the web of time is to . . . but that would be telling. Mortimore repeats his success with Ace and Bernice, giving them both storylines in their own right.

All three of the televised homo reptilia stories were essentially morality tales, and *Blood Heat* is no different. Mortimore's problem is that he is a little more heavy-handed than Johnny Byrne, and considerably more so than Hulke. But we live in heavy-handed times. Although the writing flags occasionally, and I find it difficult to believe that Ace doesn't remember the climax of *Birthright* ('cos the reader sure will!), *Blood Heat* is an enjoyable and thought-provoking start to the *Alternative Universe* cycle. ◆

BIG DISCOUNTS ON *DOCTOR WHO MAGAZINE* SUBSCRIPTION PRICES!

THIRTEEN ISSUES FOR THE PRICE OF TWELVE!

Can *you* afford to miss out on this special offer?

Marvel Comics' *Doctor Who Magazine* is packed with news, interviews, features and all-new adventures, *Doctor Who Magazine* is available on order from all good newsagents, comic shops and specialist bookstores – but you can SUBSCRIBE to THIRTEEN issues of DWM (a full year's subscription) for the price of TWELVE! Just fill out or copy the coupon below and post it with your payment to: *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester Great Britain LE99 0AA.

Subscription rates: UK £30.00; Overseas £48.00; USA $70.00. Offer does *not* include specials or the Year Book. All overseas subscriptions are sent Air-Mail.

✶ *Doctor Who* Appreciation Society members Deduct £3.50 from UK subscription price, simply by including your membership number on your application.

✶ *Doctor Who* Fan Club of Australia members will receive a £3.50 discount voucher for DWM subscriptions on joining this club. Contact DWFCA, PO Box 148, Gladesville, NSW 2111 Australia for membership details.

✶ Friends of *Doctor Who* members will now receive a $6.00 discount voucher for DWM subscriptions on joining this club: contact FODW, PO Box 14111, Reading PA 19612-4111 USA for membership details.

✶ On occasion we may permit other reputable companies to make offers of products or services to our customers. If you do not wish to receive such information, please tick the relevant box.

***DOCTOR WHO MAGAZINE* SUBSCRIPTION APPLICATION**

Please supply me with thirteen issues of Marvel Comics' *Doctor Who Magazine* for the price of twelve, commencing with the most recent copy. I understand that the subscription offer does *not* include any specials or books.

Name..

Address...

....

....

Date of Birth ....

Please tick your preferred payment method:
☐ I enclose a cheque/postal order for ☐ UK £30.00 ☐ Overseas £48.00 ☐ USA $70.00 made payable to Marvel Comics Ltd.

☐ Please charge ☐ UK £30.00 ☐ Overseas £48.00 ☐ USA $70.00 to my ☐ Visa ☐ Mastercard. My card number is (13 or 16 digits):

Expiry Date..

Signature...

DISCOUNT RATES
Please note your membership number or enclose your discount voucher with your subscription application.
☐ *Doctor Who* Appreciation Society number (if applicable)

....

☐ I am a member of the ☐ Friends of *Doctor Who* ☐ *Doctor Who* Fan Club of Australia and enclose my DWM subscription discount voucher with this application.
Return form and payment to *Doctor Who Magazine* Subscriptions, PO Box 500, Leicester, Great Britain LE99 0AB.
☐ Please tick here if you do not wish to receive details of any special offer or new products. SC 20F

PLC
PEARTREE LICENSING COMPANY LIMITED

WIN A THIRTIETH ANNIVERSARY JACKET!

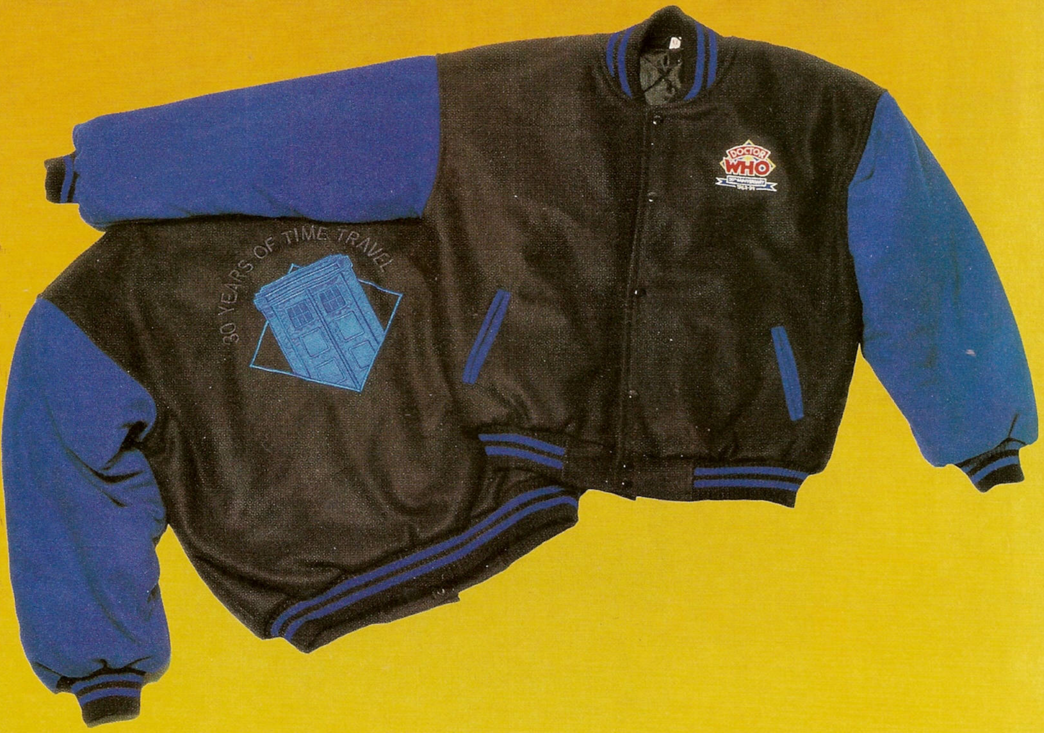
Peartree Licensing have now produced these superb **Doctor Who Thirtieth Anniversary jackets.** Made from 70% wool and 30% mixed fibres and have a fully quilted lining.

On the front is an embroidered Thirtieth Anniversary logo and on the back are the words "30 Years of Time Travel" and an image of the TARDIS.

The jackets are available from Peartree at 22 Farringdon Lane, London EC1R 3AU. They normally cost £69.95 plus £7.00 postage and packing. Let them know which size you'd like (small, medium, large or extra large). However, we have **FIVE** jackets to give away **FREE** in this easy-to-enter competition, courtesy of Peartree.

All you have to do is tell us which Doctors are best known for wearing a) a woolly scarf; b) a stick of celery and c) a cat badge?

Send your entries on a postcard or back of a sealed envelope to: **Gallifrey Garb, Doctor Who Magazine, Marvel Comics Ltd, 13/15 Arundel Street, London WC2R 3DX.**
Entries must arrive by 9th December 1993



Relive your childhood...

To mark ten years of publication DreamWatch Bulletin - winner of numerous DWM and DWAS fanzine poll awards - launches the first of two major compilations at the end of September; a Compendium of the very best articles and features from our first 100 issues, all completely revised and updated. For the first time under one cover...

- We re-create, with over 500 'telesnaps' and officially approved adaptations of the scripts, **The Power of the Daleks, The Macra Terror**, episodes one and three of **The Moonbase** and the 1965 Christmas Day Doctor Who episode **The Feast of Steven**...
- An analysis of the lost and much understated Doctor Who classic, 1964's **Marco Polo** including off-screen stills taken at the time of transmission...
- A comprehensive guide to all the writers ever commissioned to write for Doctor Who and the many plot treatments that never got as far as production, including an extensive look at Douglas Camfield's own 1967 World War II epic, **Operation Werewolf**...
- The complete ratings guide to every episode of Doctor Who and Blakes 7 ever broadcast...
- The definitive guide to Doctor Who in the BBC archives, plus an overview of everything else that survives from the world of telefantasy...
- A detailed synopsis of the once-mooted Doctor Who movie, **The Last of the Time Lords**...
- An adaptation of the late Gerry Davis's original Doctor Who Season 12 contribution, **Return of the Cybermen**...
- The complete **Blakes 7** merchandise guide...

Plus...

An all-new feature looking behind the scenes of the first major Doctor Who epic, 1964's **The Dalek Invasion of Earth**, lavishly illustrated with many beautiful, previously unpublished photographs...

All this and much, much more for only £9.99!!!

For all telefantasy enthusiasts and established DWB readers alike, The DWB Compendium will provide an essential source of reference and hours of absorbing reading, as well as showcasing the recent discovery of some truly stunning, never-before-seen photographs dating back to the earliest days of William Hartnell.

Comprising 120 A4 pages (8 in full colour) wrapped in a square-bound, laminated card cover, this amazing book will have a limited print-run and initially will only be available by mail order from the address below (and from selected specialist outlets in due course priced RRP £11.99).

Money back guarantee: If on receipt of your book you find that it does not stand up to all of the hype, return it on the same day as receipt for a refund.

To secure your copy for immediate dispatch in a card-reinforced envelope, please send a cheque or postal order for £9.99 plus £1.50 P+P, payable to 'DreamWatch Bulletin', as soon as possible to:

DWB - THE COMPENDIUM, P.O.BOX 1015, BRIGHTON BN2 2YU

Overseas USA/Canada: US$24.95 (checks only),

Australia/New Zealand: £16 (sterling)

dwb
the DWB compendium